ENHANCING THE AUDIENCE EXPERIENCE THROUGH STAGE PRESENCE AND EXTRAMUSICAL GESTURE IN SOLO MARIMBA PERFORMANCE

by

Marco Schirripa

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Doctoral Committee

_____
Kevin Bobo, Research Director & Chair

_____
Dominick DiOrio

_____
Michael Spiro

_____
John Tafoya

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Stage presence and extramusical gesture in live performance play a central role in the audience's experience. While the performer's focus is normally on the quality of sounds being produced, a live performance is a multisensory production, engaging both the eyes and ears. Studies by Schutz and Manning, Broughton and Stevens, as well as Cort McClaren have suggested that marimba players, specifically, have an increased ability to engage audiences, due to the nature of the instrument, by utilizing ancillary physical motion to enhance the observers' perception of note duration and expressive elements. Some consider stage presence to be an intuitive gift possessed by a lucky few; however, in her book *Stage Presence*, Jane Goodall asserts that deep expression through gesture cannot only be understood, but learned. How, though, can we effectively teach higher-level, subtler elements of stage presence to percussion students? Through observing performances of well-known marimba soloists such as Svet Stoyanov and Naoko Takada, we can grasp and analyze specific extramusical techniques employed by successful performers, providing concrete examples for study and practice. Furthermore, interpreting these observations alongside a synthesis of existing research, we can devise original ideas and methods for percussion students to incorporate into practice and learning, thus developing stronger charisma behind their instruments, and addressing an area of Western music pedagogy that is often lacking, contributing to a growing standard of performing ability throughout the percussion discipline.

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Chapter 1: INTRODUCTION AND LITERATURE REVIEW

Most would agree that the main focus in a performance of Western concert music is the way it sounds, but more than just the sounds play a role in the level of audience enjoyment. This is apparent in modern popular music, with performances that create unmatchable multisensory experiences involving dancing, lights, electronics and audience interaction. It is no secret in this day and age that classical music's popularity is in steady decline, with major orchestras folding, a lack of public funding for the arts, and a decreased interest in concert music among the masses. There are a multitude of reasons for this, financial and societal, but one must also take into consideration what type of music *is* receiving the most attention. From a musical standpoint, modern popular music tends to be simpler and more relatable in that one can understand and enjoy it with little-to-no musical knowledge. A two-minute pop song is more appealing to most than a 90-minute symphony, for instance, even if only because of the length.

Another significant difference between popular and Western art music, however, is how each are commonly presented. Classical music is deeply rooted in tradition, and one can still expect a performer to dress and act with an air of reserved professionalism, while popular genres lack such strict expectations. Thus, performances of popular music venture far beyond the scope of the classical stage, appealing to a much wider audience. Visual elements of a popular music performance such as expertly choreographed dancing, flashing lights, and the carefully-constructed public image of the performer all come into play, augmenting the audience's experience by engaging senses other than just one's ears.

Where are these types of multisensory experiences in Western concert music? Could a deeper attention to visual details of a classical performance have a similarly profound effect on the audience? Of course, the experience of a Super Bowl halftime show cannot reasonably be reproduced on the concert stage, but performers may still utilize physical subtleties to create

multisensory experiences for audiences. Especially in instrumental literature, such as that for solo marimba, there is no text and it is up the performer to communicate with the audience nonverbally, through the music. Stage presence and extramusical gestures can go a long way in keeping an audience interested and engaged in a performance. Even the subtlest details matter, such as one's position on stage or how one marimba mallet moves from note to note.

Literature Review:

Stage presence plays a key role in an audience's perception of a live performance, much like a speaker's clear diction and phrasing enhances his or her ideas or a chef's creative plating makes a tasty dish even more inviting. Due to the abstract and subjective nature of such elements, however, few writings venture beyond general discussions of the audience experience, failing to address specific physical actions that may enhance the music, or how one may better develop a sense for stage presence. Despite the lack of specificity, the existing discourses prove to be extremely useful, serving to present strong arguments for the importance of stage presence in musical performance and paving the way for further, more specific research in the area.

Jane Goodall's *Stage Presence* is one such work, addressing modern and historical concepts of stage presence. In the introduction, Goodall describes presence as "far from being inexplicable," supporting the description through examination of real-world examples from the 17th to 21st centuries.[1] Her definition of "stage presence" is notable, incorporating the words *charisma* and *stardom* to describe great performers.[2] Goodall examines these qualities in performers such as Bob Dylan and David Bowie from multiple points of view, referencing scientific explanations for their compelling performances and including historical and spiritual approaches as well, asserting that stage presence is a legitimate concept that plays a key role in the performing arts.

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[1] Jane Goodall, *Stage Presence* (London: Routledge, 2008), 7.
[2] Ibid., 13.

The Audience Experience: a critical analysis of audiences in the performing arts, edited by Jennifer Radbourne, Hilary Glow, and Katya Johanson, like Goodall's study, supports the role of stage presence, but from a different, more academic angle. The collection includes 11 case studies addressing issues in audience perception, many of which are relevant to performers. Research includes methods of measuring audience experience and studies on how untrained audiences perceive and react to certain elements of performance. This work does not directly address performance methods, but provides keen insight on audience psychology, which is important to those who aspire to more effectively communicate through performance.

Getting more specific, Karen A. Hagberg's *Stage Presence from Head to Toe* is a manual for musical stage presence. Hagberg outlines guidelines of performance etiquette that one may consider "common sense" as a professional, including how to effectively arrange a stage, how to bow properly, and even what shoes an instrumentalist should wear. Hagberg asserts that stage presence is a central factor in retaining audiences both physically and psychologically.[3] As Hagberg primarily addresses appearance and preparation, this book serves as a foundation on top of which one may develop more specific ideas about stage presence within the actual performance, such as physical expression and extramusical gesture, much like how one utilizes concepts of basic arithmetic to study trigonometry or calculus.

Alexandra Pierce explicitly addresses extramusical gesture in *Deepening Musical Performance through Movement*. Pierce beautifully describes how and why performers' physical gestures affect performance, citing specific musical examples. One such description involves a comparison of spinal flexibility to quality of tone and melodic phrasing, asserting that a balanced spine leads to better technique and posture, and therefore to an increased range of motion and more musical possibilities.[4] However, the most specific literature, of which there is very little,

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[3] Karen A. Hagberg, *Stage Presence from Head to Toe* (Lanham, MD: Scarecrow Press, 2003), xiii.
[4] Alexandra Pierce, *Deepening Musical Performance through Movement* (Bloomington, IN: Indiana University Press, 2007), 130-31.

deals with the small details of presence and audience perception as they apply to certain instruments. Schutz and Manning's *Looking Beyond the Score*: *The Musical Role of Percussionists' Ancillary Gestures* presents an eye-opening scientific study on how a marimbists' physical movement affects the perceived length of a struck marimba note, which is, scientifically, of marginal variation.[5] The study shows that, through smooth arm motion, a performer can cause an audience to perceive notes as longer if they *appear* to last longer. Broughton and Stevens' *Music, movement and marimba* further addresses audience sensitivity to physical gesture in solo marimba playing, suggesting that, due to the sonic limitations of the instrument, there is a "perceptual advantage" for one watching, instead of only listening, to the marimba.[6]

Schutz and Manning, as well as Broughton and Stevens both take a theoretical approach to the subject of ancillary gesture, which, while informative, does not make a clear connection to performance or explain *why* or *how* a performer may utilize the data. Fortunately, portions of Nancy Zeltsman's *Four-Mallet Marimba Playing* provide a practical approach, explaining certain effective extramusical gestures in the context of marimba playing technique. Perhaps the most useful example is Zeltsman's descriptions of how she treats different articulations. She approaches tenuto markings, for instance, by keeping the mallet close to the keyboard surface after its impact with the marimba key, not necessarily changing the sound, but changing the way a viewer perceives it, creating the *illusion* of tenuto.[7] Zeltsman also offers short exercises constructed for readers to practice her techniques.

Jack van Geem reverses Zeltsman's hierarchy, however, in his *Marimba Master Class on Works by Schwantner, Schuller, and Bach.* While Zeltsman presents techniques followed by

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[5] Michael Schutz and Fiona Manning, "Looking Beyond the Score: The Musical Role of Percussionists' Ancillary Gestures," *Music Theory Online* 18(1) (2012): 1, accessed July 2, 2015, http://mtosmt.org/issues/mto.12.18.1/mto.12.18.1.schutz_manning.php.

[6] Mary Broughton and Catherine Stevens, "Music, movement and marimba: an investigation of the role of movement and gesture in communicating musical expression to an audience," *Psychology of Music* 37(2) (2009): 138.

[7] Nancy Zeltsman, *Four-Mallet Marimba Playing* (Milwaukee: Hal Leonard, 2003), 57-58.

exercises, van Geem focuses on standard repertoire, choosing three entire works, and discussing techniques and gestures pertaining specifically to his analyses of the selected pieces. While he covers less gestural material than Zeltsman, his music-first approach has merit, since the main goal is for students to exhibit strong stage presence in performances of actual concert repertoire.

These studies clarify the increased role of gesture and stage presence in percussion, while inspiring further research. What types of physical motions, specifically, affect the audience's perception of a performance, and how? What steps may one take to incorporate these subtleties in to his or her intuitive skillset? How might an educator instill such intuition into students? Striving to answer these questions will lead to deeper thought in crafting performances and providing a more profound and fulfilling audience experience. Utilizing an approach resembling both Zeltsman and van Geem, theoretical and scientific jargon may be translated into the jargon of percussion playing to identify and analyze performing techniques in the context of standard repertoire. Presenting a clear approach to these abstract concepts will promote a wider range of expressive possibilities from which the young discipline of solo marimba performance would benefit tremendously.

Chapter 2: FUNDAMENTAL CONCEPTS AND RESEARCH IN STAGE PRESENCE AND EXTRAMUSICAL GESTURE

As shown previously, there exists a wealth of published discourse on the concept of stage presence, what it is, how it affects the listener, and simply why it matters. However, very few scholars venture deeper into specific methods of utilization such as which *specific* ancillary motions contribute, and how these concepts vary from instrument to instrument, not to mention basic fundamentals of stage presence, such as posture, and how to bow, both of which, when done poorly, have the potential to scathe an otherwise well-prepared performance. Karen Hagberg's *Stage Presence from Head to Toe* functions as a handbook of sorts for stage presence. In a way, higher levels of discussion on the topic, such as ancillary gesture, rely on already utilizing effectively the basic concepts laid out by Hagberg, much like a student must have a firm handle on basic arithmetic functions and algebra before tacking calculus.

In the introduction to her book, Hagberg's sentiments are direct. Justifying the discussion of stage presence, she states, "For the musician, good stage presence helps to build and keep audiences. This is so important, for without the audience, there can be no performances. Too many fine performers and ensembles do not rise to their desired level of success because they lack the ability to relate to their audience appropriately and effectively."[1] She describes her work as an outline of modern performance standards[2] to address this issue.

Hagberg's treatise delves into even small details, such as what a pianist's page-turner should wear, but the broader topics certainly lay a solid foundation of fundamental concepts in stage presence. One important idea on which she comments is how one should dress for a performance on concert music. She stresses how "a musical performance is not a fashion show,

[1] Hagberg, xiii.
[2] Ibid., xiv.

and that care must be taken to choose appropriate dress for a concert."[3] One must take into consideration the time of day, location, lighting and even the type of music being performed to identify the most effect choice of clothing. Among specific explanations of what types of shirts and clothing hems work best, Hagberg also stresses the importance that clothes fit the performer well, and contribute to both one's comfort and ability to play music, even suggesting that one should get new clothes if they gain or lose significant weight, in order to retain an appearance with well-fitting clothes.[4] While some may consider this excessive, one also must always strive to understand how his or her performance will appear to the listener. A serious art collector would take a Salvador Dali original and put it in a nice, expensive frame to display, not haphazardly tack it to the wall. It is the same painting regardless, but it must be treated with respect, just how a performer must treat the music and their interpretation thereof with respect in regards to his or her professional appearance.

Similarly to one's wardrobe choices, posture and demeanor significantly affect the audience's overall experience. As Hagberg explains it, "When you walk onto a concert stage, the walk itself gives the audience a strong message about who you are, how you feel about being there, your attitude toward the audience, your level of enthusiasm for the performance, and even *whether or not you are a good performer.*"[5] Convincing stage entry and a comfortable, rehearsed bow will often be the audience's first impression of the performer. These events set the tone for the remainder of the performance. In general, and air of confidence is of utmost importance during a performance. A 2012 study conducted by Alex Noppe supports this notion, during which a notable percentage of listeners mentioned a performers' "confidence" and "ease of movement" as contributing factors to a positive audience experience.[6]

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[3] Ibid., 8.
[4] Ibid., 9.
[5] Ibid., 13.
[6] Alex Noppe, "Effects of Stage Presence on Perceptions of Instrumental Performance in Western Classical Music," DM diss., Indiana University, 2012, 37-38.

Hagberg proceeds to discuss additional, often-overlooked details, such as organization of the performance space. It is not uncommon for a performer or ensemble, especially at the student level, to neglect visual details of the performance space. Extraneous music stands, instruments, and chairs onstage make the space look cluttered and less appealing, as do even smaller details such as a backstage door being slightly ajar. Hagberg also mentions stage crew and logistics during concerts. The time in between works on a program are still part of the audience experience, meaning it is worthwhile for the stage crew to understand proper care of instruments and equipment they may handle, and for any significant logistical changes during a program to be adequately rehearsed.[7]

Overall, *Stage Presence from Head to Toe* acts as a thorough handbook for performers, touching on every detail one should address outside of the actual singing or playing of an instrument. In the forthcoming discussions of extramusical gesture, Hagberg's basic concepts of stage presences are considered a given. It is extremely important for a performer to consider these fundamental ideas, for ignoring them presents an increased risk of unwanted audience distraction, no matter how musically and visually appealing the actual performance is.

Since the marimba's entry into the realm of serious concert repertoire in the mid-20th century, there have been only a few studies specific to the instrument observing the effect of stage presence and extramusical gesture. Cort McClaren conducted one such study, as presented in his article "The Visual Aspect of Solo Marimba Performance," while Michael Schutz has composed a series of articles referencing his studies, geared specifically toward percussionists. The two scholars employ slightly different approaches, with Schutz focusing more on the scientific and acoustic aspects of physical gesture, while McClaren relies heavily on the aesthetic opinion of a variety of listeners. Regardless, they work toward a similar goal, strongly supporting the

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[7] Hagberg, 79.

sentiment that the visual aspect of a solo marimba performance has a clear influence over the audience's experience, positive or negative.

McClaren's study, published in 1988, argued that while there are many elements of a musical performance, the visual aspect is just as important, if not more important than the actual sound production to the audience's perception and enjoyment.[8] A performer's physical gestures have the ability to command the attention of the listener, potentially enhancing the music, or even making the audience less sensitive to aural flaws. As Mursell states, "the difference between good and bad (performances) does not depend upon the completeness of the apprehension of the grasp of every constituent detail, but rather upon the elements singled out as the controlling foci of attention."[9] Using this basis, McClaren conducts experiments to observe just how much control visual foci could exhibit.

McClaren's study began with a panel of "experienced listeners" evaluating seventeen collegiate level musicians' performances of the solo marimba work *Suite Mexicana*, by Keith Larson. Put simply, listeners rated each overall performance as "positive" or "negative" on both aural and visual scales. Six of the performers' videos were then selected to be evaluated by 37 new listeners who were not trained musicians, including three videos of performers who received completely positive ratings, and three whose rating where fully negative. The listeners experienced each performance once, as well as just the audio from each performance once, without knowing which performance corresponded to which. In the end, the performances with initially "positive" visual ratings were overwhelmingly rated the highest, as expected. A significant point of interest comes from comparing the audio-only ratings to those of the full performance, however: Each of the initially "positive" performances was consistently rated

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[8] Cort A. McClaren, "The Visual Aspect of Solo Marimba Performance," in *Percussive Notes,* Volume 27, Number 1 (Fall 1988), 54.
[9] James Mursell, *The Psychology of Music* (Westpoint, CT: Greenwood Press, 1971), 204.

higher than its audio-only performance, however the "negative" performances showed no notable variation.

This study effectively demonstrates the ability of one's physical gestures to enhance an audience's perception of a performance. As McClaren concludes, "(This study suggests) that the basic element of the performance must still be the high quality of the aural performance. That performance will be perceived as a better performance if it is presented in a visually positive manner."[10]

While McClaren's results were both clear and convincing, a 2009 study by Mary Broughton and Catherine Stevens expands on his study after expressing concern that some of the variables could have been more strictly controlled. Broughton and Stevens' study is similar, but introduces more specific controls, including a larger collection of varying repertoire, the use of professional performers instead of students, the elimination of potential gender bias by using exactly one male and one female musician, and, most notably, the omission of performers' faces from the performance recordings. Performers' faces were omitted to avoid any influence of facial expression on the performance, as facial expressions are already widely considered to noticeably effect the audience's perception of a performance.[11]

Despite the added controls, Broughton and Stevens arrive at a similar, though more specific, conclusion to McClaren. While not explicitly confirmed in the study, Broughton and Stevens additionally infer that extramusical bodily gesture is most effective not when there is a variety or in abundance, but when it clearly reflects the sounds coming from the instrument.[12] This inference may be considered a given, but objectively confirming it may prove difficult, due

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[10] McClaren, 57.

[11] Mary Broughton and Catherine Stevens. "Music, movement and marimba: an investigation of the role of movement and gesture in communicating musical expression to an audience" in *Psychology of Music* Volume 37, Number 2 (2009), 140.

[12] Broughton and Stevens, 150.

to the potential subjectivity involved in deciding whether certain ancillary gestures do or do not adequately reflect the music being performed.

Both of the aforementioned studies adequately support the notion that a marimbist's extramusical motions influence how an audience perceives the music, especially in a live performance or an audiovisual recording. Neither study, however, addresses the question of *why* positive visual performances may receive more favorable reception. Michael Schutz addresses this inquiry in his studies, which focus more deeply on the acoustics of a marimba note and scientific theories relating to the topic.

Schutz suggests that ancillary gesture alters the listener's perception in part because of the connection of human senses, specifically sight and sound. He references the *McGurk effect*, or the idea that what one sees can skew the perception of what he or she hears[13], within his inference, describing it as "a powerful demonstration of the process of sensory binding leading to a unified, multimodal experience."[14] While this argument alone is compelling, Schutz proceeds to support his claims by measuring the resonance of struck marimba notes versus the type of motions made leading up to and following the point of sound production. For the study, marimbist Michael Burritt struck the same note several different ways, with either a long or short gesture preceding the point of sound production, and a long or short gesture afterward. These videos were then presented to audiences with synced with the correct sounds, with sound alone, and with the sound captured for other long/short recordings, for the purpose of the audience deciding which notes they heard lasted the longest.

As expected, the results showed the audio-only recordings, acting as a control, were equal in length. Interestingly, the notes with the longest reported duration were those including a long

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[13] Harry McGurk and John McDonald, "Hearing Lips and Seeing Voices," in *Nature* 264 (23 December 1976), 746-748.
[14] Michael Schutz and Fiona Manning, "Looking Beyond the Score: The Musical Role of Percussionists' Ancillary Gestures," in *Music Theory Online,* Volume 18, Number 1 (April 2012), http://mtosmt.org/issues/mto.12.18.1/mto.12.18.1.schutz_manning.php.

physical gesture at the end, while long gestures at the beginning were non-factors. In the end, Schutz was able to take his argument one step further, concluding not only that ancillary gestures have a legitimate impact on the way an audience perceives sound, but specifically that the gestures *following a note* alter its perceived duration, despite the fact that each notes produced in the study was acoustically congruent.[15]

Together these three studies solidify the role of physical gesture in solo marimba performance. Not only can appropriate extramusical motions enhance an audience's enjoyment, as argued by McClaren and supported by Broughton and Stevens, but certain gestures, according to Schutz, also affect the listener's perception of duration, which, in effect, implies that the performer may produce longer or shorter notes on command during a live performance. Schutz explains that gesture "can be used to accomplish *perceptually* that which is impossible *acoustically,"*[16] as what the audience *perceives* is what matters in a live performance.

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[15] Michael Schutz and Fiona Manning, "Effectively Using Affective Gestures: What percussionists need to know about movement and perception," in *Percussive Notes* Volume 51, Number 2 (March 2013), 26.
[16] Schutz and Manning, "Looking Beyond the Score."

Chapter 3: Specific Gestures and how they Affect the Listener: Mallet Trajectory

With so much convincing information available, how can musicians utilize it to craft more effective performances? The data from Michael Schutz' experiments presents an opportunity for further study and discussion by identifying a specific type of physical motion, and what, exactly, it accomplishes. It is clear that the motion of a marimbist's mallet alters the perceived duration of a note, so the next step is to identify when and how to utilize such extramusical gesture in performance. Additionally, concepts such as how the character of one's motions reflect the mood of the piece and how a performer approaches motion not used for sound production both heavily influence a live performance and warrant examination of how they relate to Schutz' data, and what unique characteristics of a performance they may enhance.

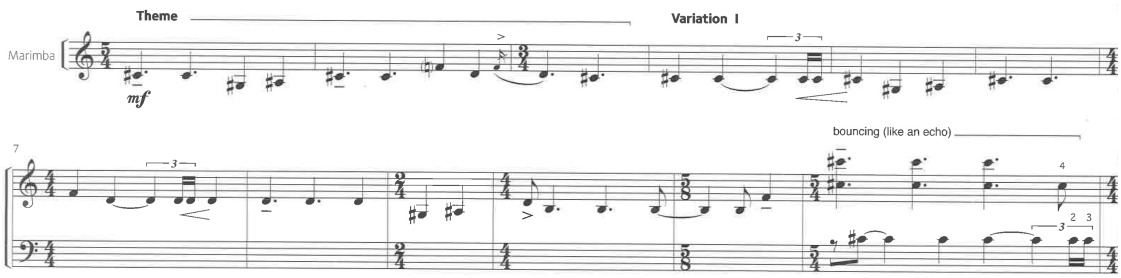
Firstly, one must address the fact that all of the studies mentioned so far have taken place in some sort of controlled environment conducive to research. While these processes worked well in proving the high value of extramusical gesture, it is necessary to observe how these ideas are practically utilized by observing such behaviors in actual performances. By understanding how strong professional performers exude stage presence and utilize movement to enhance the music, students can then formulate their own ideas for how and when they can utilize their physical motions for the same purpose. This process strongly resembles that of jazz musicians: listen to and transcribe solos of the greatest players in order to learn and eventually utilize their best ideas and idioms. The goal is for this process to become intuitive, similarly to one's instincts in regards to phrasing and musicality.

Schutz and Manning recorded and scrutinized Michael Burritt's individual strokes in their study, concluding that a note will be perceived as longer if the performer utilizes a full, fluid stroke that makes the note *look* longer. Their data is convincing and supported by other scientific

phenomena such as the McGurk Effect. Their research stops there, however, and does not venture into specific practical application of the findings or an examination of a marimbist's strokes in the context of an actual performance. One can certainly understand how stroke trajectory influences the listener, however, by observing how great performers utilize this idea, intentionally or not. While not every marimbist agrees on the value (or lack thereof) of ancillary gesture in performance, opinions are irrelevant, in a way, because the value comes from the audience's perception, and not the performer's intent. The following discourse will involve specific observations about marimbist's physical gestures during specific performances. This does not necessarily imply that the performer's gestures were planned, but is instead meant to discuss the physicality specifically from how the audience perceives it.

Example 1-A: Svet Stoyanov performing *Khan Variations* (2001), by Alejandro Viñao (b. 1951) (https://youtu.be/bKdL7yJGvgw)

The effectiveness of Svet Stoyanov's stroke trajectory is clear from the very beginning of his performance. The work, being a theme and variations, begins with a single-line melody to form the foundation of the piece. Stoyanov phrases it with clear tone that is not too harsh. This monophonic passage from mm. 1-12, presented below, occurs between 0:21 and 0:40 of the video. While the mallet trajectory observed might be expected from a marimba performance, as

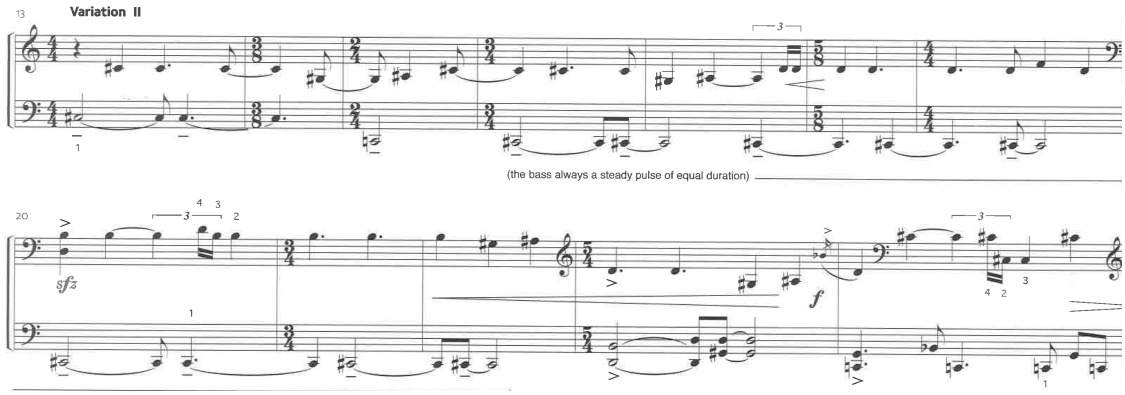


Example 1: *Khan Variations*, mm. 1-12

any stroke requires such a motion, Stoyanov's gestures include extraneous arm motion, and his mallets recover from each strike much higher than is physically necessary to create the resulting sounds. Considering the importance of the theme and that this is the beginning of a work, it is

natural for a performer to put extra care into the musical presentation, however Stoyanov's reveals his ancillary motions to have deeper meaning as the work progresses.

During Variation II of the Theme, lasting from mm. 13-25 and 0:42-1:00 of the video, the melodic line from the opening persists in similar style, but now with an evenly-spaced bass line thickening the texture. Even though the bass is a new element in this variation, the performer's



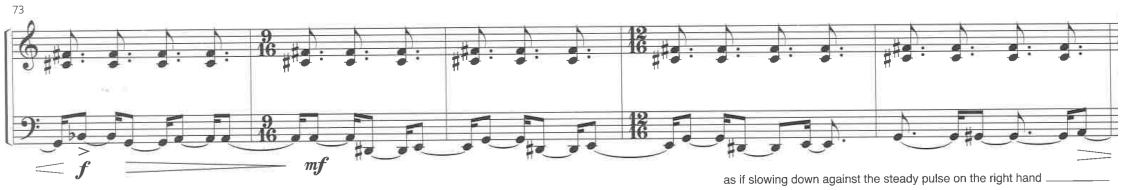
Example 2: *Khan Variatons,* mm. 13-24

gestures still bring attention to the melody. Stoyanov continues the high, flowing trajectory of his right hand mallets, while the left hand, playing round, resonant bass notes, does noticeably less. After striking each note, there are times where the left hand even stops completely instead of rebounding upward, specifically contradicting the character of the sound being produced. Since it is clearly the performer's intent to emphasize the melody in this situation, the extramusical elements work very well to support his motives. If he lifted his left hand as high as the right, it would bring more attention to the bass notes, potentially spoiling the melody/bass hierarchy so fluently prepared during the opening.

Also observable during this section is an additional hierarchy within the right hand alone. The melodies throughout the beginning of *Khan Variations* contain many instances where pitches are repeated several times. Stoyanov appears to address this by giving less emphasis to each consecutive instance of a pitch, focusing his phrasing more toward the moving lines, and treating the repeated pitches instead like a form of sustain. In m. 12 of the score, the right hand part is

described as "bouncing (like an echo),"[1] for just that measure, but Stoyanov uses this idea to further the cohesiveness of his phrasing in the following measures. After observing the gradually decreasing stroke trajectory in m. 12 (0:40-0:42), one can also recognize similar gestures producing the C-sharps in mm. 13-14 (0:42-0:44) and Bs in m. 20 (0:52-0:55), among other instances. The repeated pitches in m. 20 are particularly notable because Stoyanov noticeably changes the angle of his mallet to produce a lower dynamic, adding an even clearer visual representation of his perceived musical plan.

The trajectory of Svet Stoyanov's mallets continues to support his musical ideas throughout the performance, with another noteworthy example from mm. 70-78 (2:05-2:17), during which the performer again utilizes ancillary arm motion, this time to emphasize a moving



Example 3: *Khan Variations,* mm. 73-77

line in the bass. Overall, Stoyanov's rendition of *Khan Variations* is already presented effectively, but his physicality serves to enhance the impact of his musical decisions for those both watching and listening, even when focusing on an issue as simple as how high or low his mallets travel between notes.

Example 1-B: Ji Hye Jung performing *Variations on Japanese Children's Songs* (1982), by Keiko Abe (b. 1937) (https://youtu.be/0kFoFrecFWE)

Before comparing Ji Hye Jung's performance of Keiko Abe's *Variations on Japanese Children's Songs* to the performance previously discussed, it is important to note the difference in compositional style between the two works. While *Khan Variations* is a staple of the marimba repertoire, Alejandro Viñao is not a marimbist, and composes for a wide variety of ensembles in

[1] Alejandro Viñao, *Khan Variations* (London: Vinao.com, 2007), 3.

varying genres.[2] In addition, *Khan* Variations was completed in 2001, relatively recently in the history of marimba composition. *Variations on Japanese Children's Songs,* however, is one of the first works composed for the five octave marimba, while Yamaha's first model was still a prototype,[3] and thus one of the first to utilize the sensitive bass notes on a modern concert instrument. Also, Keiko Abe is an internationally renowned marimbist with an undoubtedly different approach to composition than Viñao. Abe's marimba composition is based on a much more intimate knowledge of the instrument's intricacies, focusing on writing idiomatic music that utilizes the tone colors, resonance, and techniques unique to the marimba.[4]

This comparison is relevant because it affects one's musical approach and thus his or her physical approach to sound production. Viñao's work utilizes a common classical form and has a strong focus on texture and counterpoint, leading Svet Stoyanov to carefully account for each note's purpose within the overall form, while *Variations on Japanese Children's Songs* is constructed with much more emphasis on technique in the formulation and development of musical ideas, leading to the use of idiomatic rhythmic motives, ostinato patterns, and a wider dynamic range. Keeping these observations in mind, Ji Hye Jung's varying mallet trajectories throughout the performance are most effective in highlighting the dichotomies between short and "sustained," loud and soft, or harsh and flowing.

Variations on Japanese Children's Songs opens with the introduction of an ostinato that recurs through much of the piece in the left hand. After four measures, the right hand begins striking dyads, mostly in perfect fourths, which comprise the sparse melodic material for this opening section (0:18 – 0:32 of the video). From listening alone, one may interpret these notes

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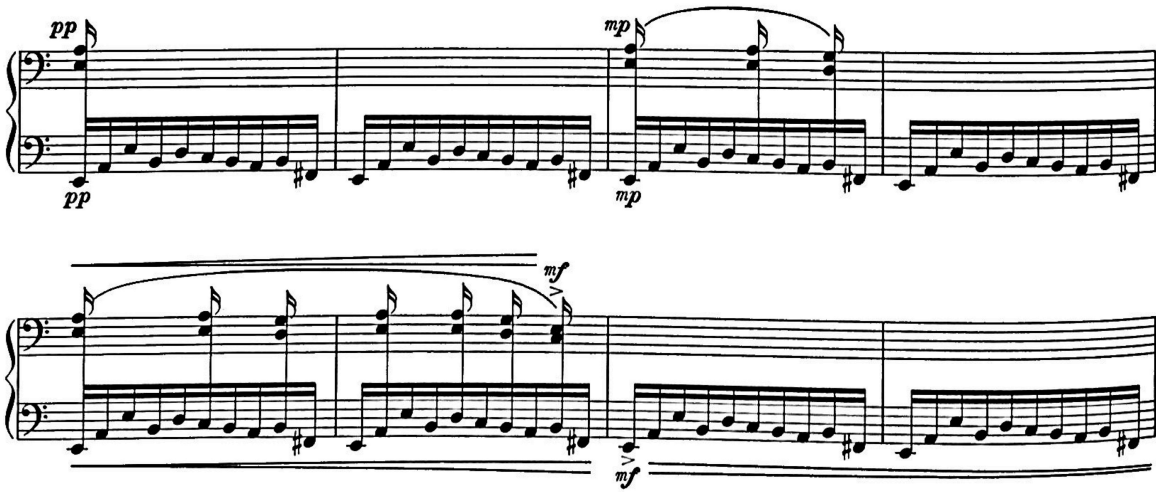
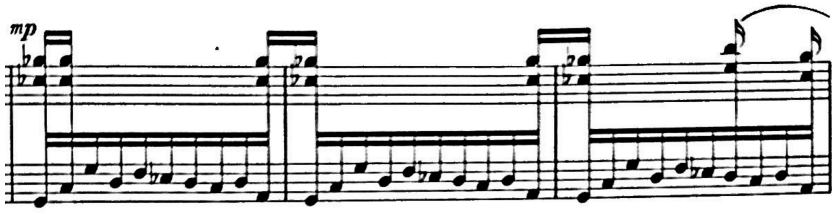
[2] "Biography Alejandro Vinao." Vinao.com. Accessed December 11, 2017. http://www.vinao.com/Biography.html.
[3] Rebecca Kite, *Keiko Abe: A Virtuosic Life* (Leesburg, VA: GP Percussion, 2007), 216, 240.
[4] Rebecca Kite, *Keiko Abe: A Virtuosic Life* (Leesburg, VA: GP Percussion, 2007), 210.



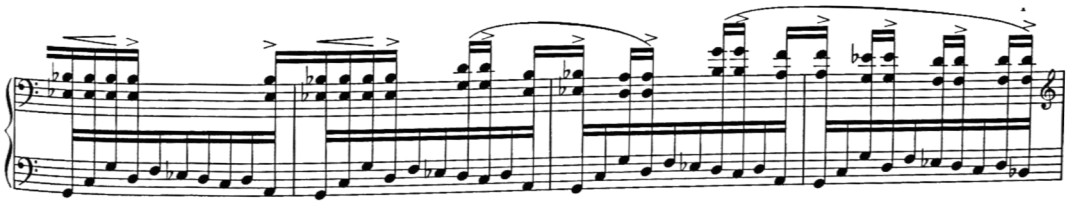
Example 4: ***Variations on Japanese Children's Songs,*** **mm. 5-12**

as longer "sustained" note values (despite the limited resonance of the marimba), keeping in mind the texture. A look at the score, however, shows that these notes are written as just 16th notes, included within the ostinato's beaming, albeit on a separate staff. Observing Ji Hye Jung's performance of this passage further clarifies the compositional intent, as her right hand's mallet trajectory more accurately reflects shorter note values. Instead of artificially lifting after each stroke, she keeps the mallets closer to the keyboard, moving only as necessary to achieve the desired sound. While one could attribute this to simply being part of Jung's technique, she utilizes a more fluid, higher lift shortly after. Between 0:45 and 0:50 of the video, the performer uses a trajectory more indicative of a sustained sound for each instance of two repeated 16th notes in the passage below. This is the first time repeated notes occur over the ostinato, and could be



Example 5: ***Variations on Japanese Children's Songs,*** **mm. 18-20**

interpreted as a substitute for sustain, considering the driving nature of the music, and the work's place in the history of marimba literature.[5] This notion is further supported later in the performance (1:12-1:31), when Jung performs an entire passage of similar repeated figures with



Example 6: *Variations on Japanese Children's Songs,* mm. 33-36

motion that implies pseudo-sustain. Since this work does not contain any notated, single-hand sustains, such as one-handed rolls, the performer's motions during these passages of repeated melodic pitches embolden the dichotomy between short and sustained notes, despite the marimba's inability to physically alter the duration of a note struck normally.

When examining Ji Hye Jung's mallet trajectory as it relates to volume or tone quality (harsh vs. flowing), greater height often corresponds to louder or harsher sounds, as one may expect. The value in observing her motions, however, results from *how* she achieves mallet height, and the situations in which the amount of lift does not necessarily match the volume or tone produced. The opening section of the work, as previously discussed, is largely devoid of extramusical arm motion; the ostinato strokes are all low out of necessity, and the melodic dyads are not treated as sustained. Jung finally utilizes an increased stroke height during 0:55 to 1:00 of the performance, for a short, syncopated phrase beginning with a sudden increase to a *fortissimo* dynamic. Of course, dropping the mallet from a greater height contributes to a louder volume,

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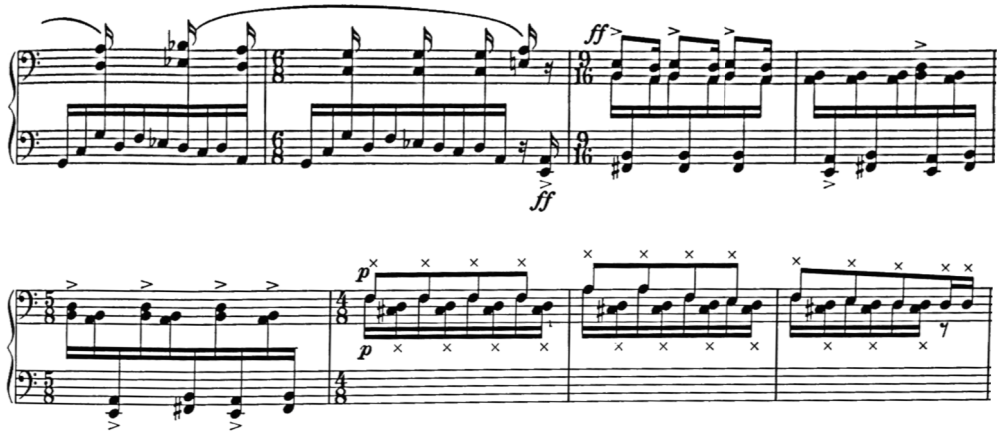
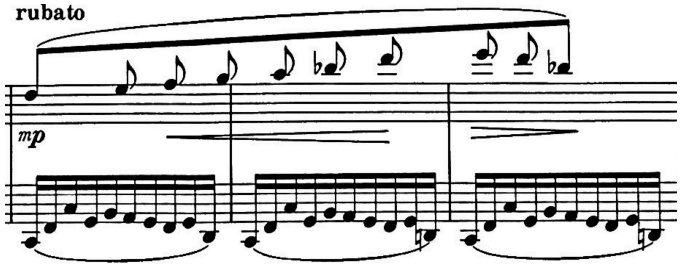
[5] The marimba's popularity and repertoire have both grown significantly since 1981, also contributing to the average player's technical ability. Techniques for sustaining notes in this context, such as a one-handed roll, would have been less common and utilized far less often when Abe composed *Variations on Japanese Children's Songs*.



Example 7: ***Variations on Japanese Children's Songs,*** **mm. 21-28**

but the way Jung rebounds her mallets after each stroke contributes even moreso to the tone color. In the short moments immediately following each stroke, the performer's mallets rebound only a short distance off of the marimba bar instead of lifting straight back up. The tenser "downstroke" required to achieve this will generally cause the harsh tone Jung achieves, which is completely appropriate for this part of the piece.

One can observe a stark contrast during 2:40-2:47 of the performance, when Jung begins a softer *rubato* section and plays a more sensitive, connected melodic line. Her mallet trajectories

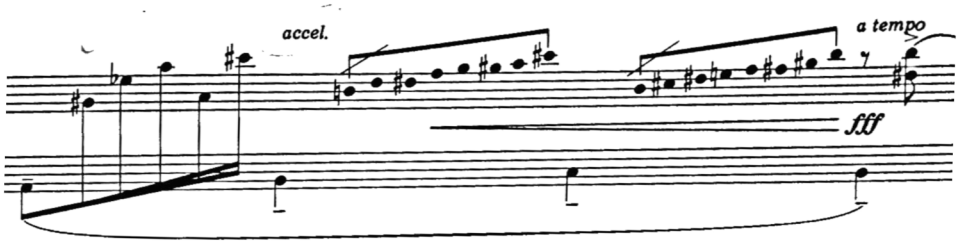


Example 8: ***Variations on Japanese Children's Songs,*** **mm. 79-81**

are still quite high, but she is producing a volume much quieter and a tone quality much smoother than the previously discussed passage. Jung achieves this contrast by altering what happens before and after the mallet lifts. While the mallet propelled toward the keys from up high and has its rebound briefly stop very low during the hard, loud passage, the roles are reversed here. Before each note of the melody in the right hand, the performer's mallet stops briefly, and the

stroke is initiated from a much lower height to produce a lower volume, but then the mallet is lifted much higher, facilitating the perception of resonance and connectedness.

Between 3:25 and 3:45 of the performance there are several short passages during which the performer sharply increases in volume and darkens in tone. These brief ideas are comprised of fast collections of notes, however, making it difficult to communicate musical intent through the observed trajectory of the mallets. Fortunately, Jung manages to incorporate an additional physical element, which continues to cater to the audience's sense of sight. Throughout this twenty-second excerpt, Jung's entire body begins to move in preparation for the loudest and most aggressive strokes. She raises her upper body slightly, allowing it to drop alongside her mallet, at times utilizing her body weight to help accelerate the mallet toward the keyboard, but always creating the feeling of intensity appropriate to this section. Even when her full-body strokes are not loud, such as for the bass notes the excerpt below (3:36-3:45), they succeed in preserving the mood and enhancing the drama of the musical passage.



Example 9: *Variations on Japanese Children's Songs,* Cadenza (pg. 37, line 3)

From a practical and pedagogical standpoint, the most significant takeaway from Ji Hye Jung's mallet trajectories in *Variations on Japanese Children's Songs* is how the motion immediately before and after the mallet lifts up affects the sound and visual perception. The higher a mallet is when it begins the actual stroke, the louder the note will often be, and the louder it will look to a viewer. Following the stroke, the height of the rebound holds implications regarding the intended tone. Leaving the mallet low to the keyboard following a stroke will generally create a perception of harsh tone, especially if the initial stroke was loud and from a

greater height. Using the arm and wrist to lift the mallet higher following the stroke, especially after a quieter note, will contribute to the perception of a softer tone, and a more *legato* musical line. While many of the observations regarding Ji Hye Jung's mallet trajectories could be intuitive and unplanned, the effects of her varying mallet heights are clear, and could reasonably be reproduced in personal performance and pedagogy, which will be discussed later.

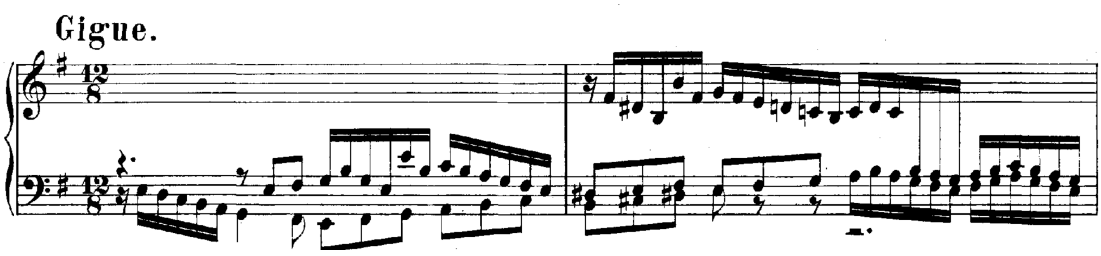
Example 1-C: Christoph Sietzen performing *Suite in E minor* BWV 996, by Johann Sebastian Bach (b. 1685-1750) (https://youtu.be/YbHrxTUS0Gc)

After examining performances of a composition by a marimbist and work by a non-marimbist, it makes sense to include another category from which marimbists choose their repertoire: transcriptions. It is commonplace for percussionists to learn and perform solo string and keyboard music by J.S. Bach, among others, creating an opportunity to study masterworks by historically significant composers whose careers ended long before the development of the concert marimba. These works were, of course, not intended for performance on marimba, which leads to unique technical and musical challenges for the player. Austrian percussionist Christoph Sietzen's performance of the Gigue from Bach's *Suite in E minor* BWV 996, originally for solo lute, addresses several of the resulting challenges and shows how one may approach them in a both musically and visually pleasing manner.

Perhaps the most significant challenge of playing Bach's string or keyboard music on the marimba is that it is not "marimbistic," or idiomatic for the instrument. Much of the music for bowed string instruments tends to be technically simple on the marimba, but the polyphonic works for chordal instruments, such as keyboard and lute, often contain quick scalar and arpeggiated passages, which the performer generally needs to play with only one hand. Many percussionists possess the technical ability to play these difficult passages, but the larger challenge lies within producing a good tone. These passages that may be simple, flowing, and *legato* for a pianist are far more technically difficult for a marimba player, often resulting in a more pointed, *staccato* tone as a result. In his performance of Bach's E minor lute suite,

Christoph Sietzen displays incredible technique and touch during these difficult scalar passages. The individual moving lines sound connected, rivaling the smooth, clear phrasing one would expect from a performance of the work on lute. While the fantastic sound has mostly to do with his world-class playing ability, the motions of his body and mallets deftly complement and enhance his performance.

The movement begins right away with running 16th notes in both scalar and arpeggiated figures. Not including the very first beat of the piece, Sietzen plays virtually every note of each



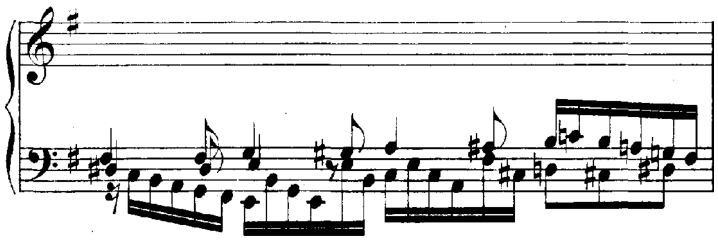
Example 10: *Suite in E minor* BWV 996, mm. 1-2

scalar passage not just with the same hand, but with the same mallet, only using the second mallet in each hand to facilitate arpeggiated figures or large intervallic leaps. In this particular case, it is logical to use the same mallet for each note in these passages, but doing that allows Sietzen more consistency in his tone and volume from note to note, as opposed to alternating mallets or hands, and needing to match the sound produced from differing motions. He plays at a lower dynamic, making it less difficult to keep his light tone consistent and make each note sound connected. In addition, he takes advantage of the descending nature of the scalar passages by decreasing in volume as he phrases each passage, such as in m. 1, beat 4 and m. 2, beats 2-4 (0:04-0:12 of the performance video).

From a visual standpoint, the performer's physical gestures enhance how the audience perceives the connectedness of his musical lines. Especially within the second measure, the inside mallet of Sietzen's right hand changes in height slightly, but noticeably throughout the phrase, exactly mirroring the sound it's producing. This makes the passage both musically and visually satisfying, but Sietzen's other hand further enhances the situation by specifically

avoiding extraneous gestures. One may argue that the right hand's motions are simply a result of the technique required to play the passage, and not an artistic choice by the performer. Regardless, the right hand is introducing the main thematic material to be imitated throughout the work, which is of course, extremely important. Despite the slower rhythm of the left hand part, Sietzen keeps the mallet height lower, even though he could artificially lift his arm to imply more resonance. By doing this, he avoids taking attention away from the right hand's important musical material, which required lower mallet trajectories and volume to play accurately and with quality tone.

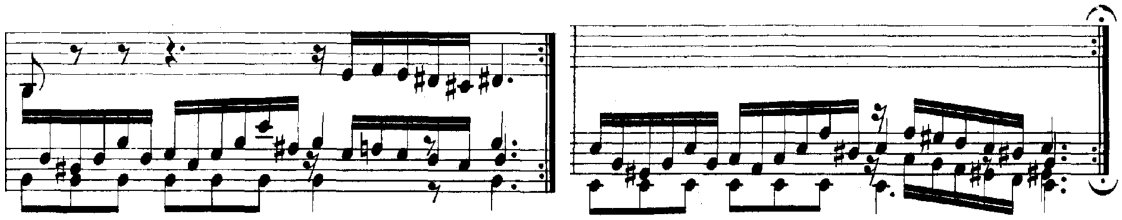
In the third measure of the work, Sietzen begins to utilize extra arm motion to emphasize resonance and longer note values, first observable from 0:12 to 0:15 of the recording. While each



Example 11: *Suite in E minor* BWV 996, m. 3

performer discussed to this point has utilized this type of gesture, it is especially effective within this polyphonic work. For a listener without a score, it may be difficult to follow each individual voice, of which this voice has three. When the higher two voices begin quarter and eighth notes rhythms in m. 3 against the moving bass line, Sietzen's mallet trajectories make it clear which pitches are part of the moving bass line and which are not, despite all three voices occurring the same octave for much of the phrase. He lifts more than necessary after each quarter note, creating the illusion of longer resonance and delineating those voices from the bass. Sietzen employs the same type of gesture for the quarter notes on each beat of m. 5 (0:21-0:26), which is notable because it would be easier and more economical not to employ such extraneous motion, and instead focus on moving one's mallet straight to the next note it needs to play. His extra lift

is even more impactful during the repeat of the A section of the binary form, when he plays the phrase at a louder dynamic (1:06-1:11). Perhaps most noticeable is how Sietzen uses a higher trajectory for the last chord of each section, which are dotted quarter note rhythms, the longest value used in the Gigue. The way he lifts his mallets and arms after striking each chord not only



Example 12: *Suite in E minor* BWV 996, mm. 10, 20

assists the listener's perception of a longer note value, but also makes it abundantly clear that he has reached a cadence to end the section. These can be observed in the performance video at 0:47, 1:34 (A), 2:22, and 3:10 (B).

In his performance, Christoph Sietzen makes it clear that the visual appearance of one's strokes can still affect how the audience perceives the performance. His carefully controlled motions clearly support and enhance his concepts of phrasing and tone. The use of extra arm motion to create the illusion of longer resonance and note value relates directly to McGurk Effect and the research of Michael Schutz and Fiona Manning. These concepts, in combination with his mature musical interpretation, allow Sietzen to craft a performance that is both musically and visually effective.

Summary of Observations and Ideas for Implementation

In "Looking Beyond the Score," Schutz and Manning bring attention to the fact that not all percussionists agree on the value of ancillary gesture in performance, even citing influential marimbist Leigh Howard Stevens as someone who believes extramusical gesture carries no

acoustic value.[6] Stevens is likely correct in that extra motion does not change the actual sound waves, but the performances of Svet Stoyanov, Ji Hye Jung, and Christoph Sietzen strongly support the notion that ancillary gesture within individual strokes can perceptually impact a live performance, wherein both the audience's ears *and* eyes are engaged. Additionally, and despite the fact that the specific type of gesture observed may have been intuitive and unplanned, the motions that can be explained concretely can also be replicated by other players and included in the crafting of their own performances.

The most common technique observed within the three performances was the lifting of the mallets or arms higher than necessary for sound production. This was universally successful across each video in implying longer note values. Schutz and Manning previously proved this concept, however,[7] so the deeper observations entail the way in which each performer utilized this ability in subtler way and could be replicated and utilized by other marimba players. For instance, each of the three marimbists also utilized the ancillary arm motion to emphasize important musical lines or voices. Due to the nature of their respective pieces, Svet Stoyanov was able to play melodies much higher and louder that Christoph Sietzen, but both were able to promote the emphasis of important lines by also keeping the other voices from being a visual distraction, despite the opportunity to vary their mallet trajectories and more clearly phrase other contrapuntal lines. Ji Hye Jung utilizes increased mallet height as well, despite the soft volume and tone of some passages. In each case the use of increased arm lift was successful in drawing attention to musical lines, and while many performers may produce gestures like these intuitively, any performer has the ability to also carefully plan these motions to best reflect their musical interpretation.

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[6] Michael Schutz and Fiona Manning, "Looking Beyond the Score: The Musical Role of Percussionists' Ancillary Gestures," *Music Theory Online* 18(1) (2012): 1, accessed July 2, 2015, http://mtosmt.org/issues/mto.12.18.1/mto.12.18.1.schutz_manning.php.

[7] Michael Schutz and Fiona Manning, "Looking Beyond the Score: The Musical Role of Percussionists' Ancillary Gestures," *Music Theory Online* 18(1) (2012): 1, accessed July 2, 2015, http://mtosmt.org/issues/mto.12.18.1/mto.12.18.1.schutz_manning.php.

Ji Hye Jung's performance of *Variations on Japanese Children's Songs* provided ample opportunity to observe how the varying height of the mallet before and after each stroke affected the volume and tone. In short, the height of the mallet just before striking a key strongly affects the volume, as expected, while the motion following each stroke contributes to the viewer's perception of tone. In Jung's performance, strokes after which the mallet stopped in place, with no extra arm motion to produce an artificial "rebound," tended to have a harsher tone, while the notes with a lighter, flowing tone saw the mallet rise much higher and more smoothly afterward. The actual speed of the rebound may also warrant consideration in this regard, where slower rebounds, when possible within the music, will help in conveying the lightest, warmest tone, with faster rebounds imply increasing tension. While the mallet trajectory prior to each note is a regular consideration for percussionists in general, more careful consideration regarding the motion following the attack could lead to a stronger ability to communicate tone to the audience.

Finally, Christoph Sietzen's Bach performance most effectively displayed the ability of smoothly changing stroke heights to create a visual enhancement of musical phrasing. In this case, the result was strengthened by the use of only one mallet for quick, scalar passages, allowing for more consistent tone and a clear visual representation of the musical line. Not everyone possesses the immense technical ability of Sietzen, but anyone can still put careful thought into which mallet will play which note or line throughout an entire work. Phrasing a line with a single mallet, even when it is possible to use both hands alternating, or another, potentially easier option, can often assist in projection one's musical ideas more clearly to the audience, as it clearly does for Sietzen. This opportunity certainly presents itself in contemporary marimba literature, but it is especially common in the music of Bach regularly performed on marimba.

Chapter 4: Specific Gestures and how they Affect the Audience: Body Language

The previous chapter discussed the various motions one may utilize to produce sound, the most important element of a musical performance. Without the notes, there would be no performance, save for John Cage's *4'33"*. Not every performer, however, always seems to concern themselves with what else is happening on stage during the performance: How is the stage set up? What is he or she wearing? What does the performer's body language imply about the music? Karen Hagberg states, "as the performer, you should do everything you can to provide the audience with direct access to the music, with as few distractions as possible."[1] During a live performance, the performer's demeanor and appearance, not just the ancillary motion of individual strokes, can enhance the audience's understanding and enjoyment of the music.

Imagine if Christoph Sietzen, during his performance of Bach's E minor Lute Suite, avoided his focused, dignified demeanor and instead donned an ear-to-ear smile while bobbing his head violently to the beat. While the image may be humorous, this behavior will negatively affect the audience's experience, even if Sietzen managed to play each note the exact same way he did in his previously discussed performance. The performer would not be offering a presentation that fit the magnitude of the piece or the seriousness of the environment, as if someone purchased a $20 million Salvador Dali original, only to display it in a macaroni frame created by a toddler. While only some people seem to have a strong intuitive understanding of body language and how to communicate emotions nonverbally, it is reasonable to consider that these sorts of concepts can be taught, and musicians are able to develop a deeper understanding

[1] Hagberg, 3.

over time of how their ancillary motions and behaviors affect a performance. In short, this is acting, a field that has been studied for thousands of year and on which plenty of research and discourse has occurred. Examining the performances of several players with exceptional stage presence will shed light on just what behaviors, exactly, alter how one perceives the music they perform.

In discussing a marimbist's gestures not necessary for sound production, it is important to note the unique features of the marimba in regards to extramusical motion. The marimba's size and playing technique require use of the entire body in some form or another, resulting in more observable motion than wind or keyboard instruments when it comes to simply producing sound. However, basic sound production on the marimba involves mostly coarse instead of fine motor skills, causing pitch accuracy to be significantly more difficult and less consistent than on other instruments. With this in mind, it is not advisable for a marimba performer to allow for significant extramusical upper body motion, such as swaying along to a musical phrase, like one may see in a violin performance by Joshua Bell.[2]

While the performances to be discussed certainly contain clear, full-body gestures at times, a majority of the observations are far subtler, such as facial expressions and overall physical demeanor: the type of techniques a great actor employs to convince us of his or her character's personality and emotions. The objective is to identify how each performer communicates nonverbally with the audience during each performance, and what observed techniques are reproducible by others and could be included into one's extramusical "palette." In his book *What Every BODY is Saying*, Joe Navarro explains how "body language is often far more honest than an individual's verbal pronouncements, which are consciously crafted to accomplish the speaker's objectives."[3] Regardless of if he or she is aware or not, nonverbal

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[2] Classical Vault 1, "Joshua Bell – Tchaikovsky – Violin Concerto in D major, Op 35." YouTube. Online video clip, https://youtu.be/cbJZeNlrYKg (accessed 18 December 2017).
[3] Joe Navarro, *What Every BODY is Saying* (New York: Harper-Collins, 2008), 4.

details influence how one perceives a personal interactive experience, and musical performance is no exception.

Example 2-A: Fumito Nunoya performing *Libertango* (1974), by Astor Piazzolla (1921-1992) (arr. F. Nunoya) (https://youtu.be/8YACtMqNdU4)

Right from the beginning of Astor Piazzolla's *Libertango*, Fumito Nunoya exudes confidence and charisma through his bold physical appearance and sharp, expressive motions. While dress is simply an issue of comfort for some marimba players, one immediately notices Nunoya's wardrobe: all black, form-fitting clothing, with shirt sleeves pulled up. In *Stage Presence from Head to Toe*, Karen Hagberg, during a lengthy discussion regarding appropriate performance attire, implies preference to black dress clothes because "it looks dignified and strong, and does not vie for attention."[4] The performer's rolled-up sleeves also affect the outfit, relating to Joe Navarro's assertion that exposure of the torso nonverbally implies comfort, openness, and approachability.[5] These explanations both strongly support Nunoya's on-stage persona, especially while playing a rhythmic dance genre such as tango, which traditionally involves couples dancing in very close, often suggestive embraces.[6]

Throughout the performance of his arrangement, Nunoya never deviates from the character introduced at the beginning, even during the few points where he is at musical rest. For instance, he finishes the opening section of the work with an intense release between 0:50 and 0:53 of the video, followed by a short walk to the low end of the instrument with his chin up, facing away from the pianist and the audience, and his chest puffed out. This posture is indicative of pride or dominance,[7] allowing the performer to continue portraying his musical "character" even when not playing notes. His persona may even be described as "edgy" between

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[4] Hagberg, 8.
[5] Navarro, 92-93.
[6] Gerard Béhague, "Tango," *Grove Music Online.* Accessed 18 December, 2017, http://www.oxfordmusiconline.com.
[7] Navarro, 103.

0:56 and 1:01 of the video, when he strikes the frame of the instrument while his body faces away before dropping down on one knee to scrape the marimba resonators with his mallets. According to Navarro, Nunoya's facing away from the marimba is an example of *ventral denial*, or the act of shielding the ventral (front) side of one's body from danger or disagreement.[8] In this case, Nunoya's *ventral denial* is purposeful, but presents, artistically, a nonverbal cue implying boldness and intensity.

Between 2:08 and 2:11 of the performance, Nunoya lifts his leg off the ground while playing a rhythmic, accompanimental bass line. This is likely involuntary, as it is in no way necessary for sound production, but it displays yet another of Navarro's observations: "Gravity-Defying Behaviors of the Feet." Navarro explains that motions involving the lifting of legs, feet, or toes are generally associated with positivity,[9] further solidifying to the audience Nunoya's passion for the music, and possibly his preference toward this specific excerpt. There is another instance of "lifting" between 3:00 and 3:06 of the video, during which the performer gradually straightens his back upright, and then returns to his slightly downward position while rolling long, sustained chords. In this case, Nunoya seems to be simply mirroring the direction of the musical phrase, straightening up as his roll crescendos, and bending back down as it fades. This instance does not carry the same nonverbal weight as the foot lift, but is still aesthetically pleasing and effective in communicating musical interpretation.

As Nunoya finishes his performance with a sharp gesture and *glissando* reminiscent of the opening, it is clear that he has kept his edgy persona throughout the entire work, with his appearance and notable extramusical gestures all contributing to a common mood. A majority of the observations regarding the performance refer to nonverbal cues that elicit a certain cerebral response from the audience. While some may have been planned and others involuntary, the end

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[8] Ibid., 88.
[9] Navarro, 63-65.

result remains the same, and that means musicians can study and replicate gestures like Nunoya's to help create a more emotionally cohesive live performance, just as professional actors do.

Example 2-B: Naoko Takada performing *Marimba Concerto No. 5* (2015)*,* 3rd Movement, by Chin-Cheng Lin (b. 1984) (https://youtu.be/aR0zs9zPhCk)

In her performance of Chin-Cheng Lin's *Marimba Concerto No. 5*, 3rd movement, Naoko Takada's physical demeanor clearly resembles the aggressive and frantic nature of the movement's opening. Beginning with her first notes at 0:20 of the video, Takada's strokes have a very pointed, downward trajectory, achieving her intentionally harsh tone. Following her first two isolated gestures, her hands rebound very high, with her right hand ending up back at her side, below the surface of the keyboard. This is a clear display of showwomanship, as, of course, the extra motion is not necessary for sound production, but it also relates well to her physical appearance: A bright red dress, which garners attention in front of an orchestra wearing concert black, and long hair allowed to move freely instead of being restrained. Perhaps the hair contributes the most to the audience's concept of her physical appearance, and it may be more practical for it to be tied back, considering the nature of marimba playing and likeliness that it could cause a visual obstruction for the player, but Takada allows her hair to move freely and organically, further augmenting the visual element of her musical interpretation.

Throughout the work, Takada employs several other ancillary motions that are purely "showy" and not necessary for sound production, which also loosely support the underlying program to the concerto. Chin-Cheng Lin's *Marimba Concerto No. 5* is subtitled "The Tale of the Bamboo Cutter,"[10] which is a widely known Japanese folk tale. During the end of the story, the Emperor of Japan orders his army to march up Mt. Fuji in order to burn a letter and the elixir of immortality, in response to the immortal Princess Kaguya departing them to return to her place

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[10] Chin-Cheng Lin, "Music & Compositions," http://www.chinchenglin.com/music/4592870124, (December 21, 2017).

in Heaven.[11] This part of the narrative is reflected musically in the final movement, as two intense march sections surround a more lyrical, contrasting middle. At 1:02 of the video, while travelling from the low to high end of the marimba, Takada spins her body around instead of simply walking or strafing, adding personal flair and excitement to the passage. Shortly after (1:06-1:08), she "marches" in time back to the middle range of the marimba, mirroring the rhythmic style of the accompaniment. Closer to the end, Takada can be observed bobbing her head in time (4:30-5:00) and again utilizing sharp arm motions, until playing the final note and striking a pose, pointing toward the sky, to end the work, at 5:26. Her motions throughout the movement reflect the character of the music as it tells a story, and while they do not, in themselves, inform the audience of the content of the folk tale, they certainly add entertainment value to the live performance and reflect Takada's attitude toward the piece.

At 2:08 of the video, the music reaches a slower, more lyrical middle section, during which Takada creates a contrasting mood by displaying several of the nonverbal cues discussed in Navarro's *What Every BODY is Saying*. Throughout the opening section of the movement, Takada's facial expression is notably fierce, as evident by her slightly narrowed eyebrows and furrowed forehead.[12] As the contrasting middle section begins, however, Takada's facial muscles appear more relaxed and her eyebrows instead display a slight arch, reflective of more positive emotions.[13] She begins lifting higher and more smoothly after each stroke, creating a trajectory that implies more connected musical lines, and her head tilts slightly as she focuses on making each phrase, which can be interpreted as a nonverbal cue communicating friendliness or comfort.[14] These details are accompanied by a change in the direction of the performer's mouth, and its corners veer upward throughout the middle section, exuding positive or longing emotions, in contrast to the corners-down look of angst throughout the beginning section.

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[11] Tetsuo Kawamoto, *The Moon Princess*, trans. Clarence Calkins (Clarence Calkins, 2000).
[12] Navarro, 168
[13] Ibid., 179-180.
[14] Ibid., 171.

Overall, Naoko Takada's physical appearance has a distinct influence over how one may perceive her playing, similarly to Fumito Nunoya's previously discussed performance. Both utilized obvious behaviors to support a certain on-stage persona, though Takada employed a heavier use of varying facial expressions to communicate mood and emotion. Such nonverbal cues are, of course, subtler and more difficult to recognize than coarser actions, however they remain effective in helping the audience understand the performer's musical interpretation and passion toward the music.

Example 2-C: Christoph Sietzen performing *Attraction* (2017), by Emmanuel Séjourné (b. 1961) (https://youtu.be/ix-QW-BShPY)

Christoph Sietzen is not necessarily trying to communicate a story in his performance of *Attraction*, by Emmanuel Séjourné, like Naoko Takada achieves in her performance, but his motions appear to fit within a visual theme, which adds a sense of continuity to the presentation. Much of Sietzen's extramusical gesture within this performance is highly exaggerated, especially in regards to how far the mallets travel after striking each note. Similarly to Nunoya, Sietzen's ability to maintain a specific character throughout the entire performance makes his stage presence noteworthy.

As Sietzen walks into view of the camera to start the video, one will observe how he is dressed more casually than the previous two performers, wearing a long-sleeve shirt, jeans, and sneakers. The video is edited and not from a live performance, allowing Sietzen to use his choice of outfit to set a mood for this work alone. His clothing creates an atmosphere in which the audience is simply observing him enjoying music by himself, instead of making a formal presentation. It also fits the modernity of the composition, which involves electronic playback and was composed in 2017. While Naoko Takada's utilization of extramusical gesture was not, by any means, conservative, Sietzen's choice of clothing is one of several that allow him to take his interpretation further, while free from the potential restrictions of a live performance, an audience, and an orchestra of other musicians on stage with him.

When Sietzen's begins playing at 0:09 of the video, his mallet trajectory is extremely high; far higher than necessary to produce sound, despite such a loud volume. It is surprising, even, that he manages to strike each pitch accurately, as such a high mallet trajectory makes it much more difficult. Regardless, the visual aspect of Sietzen's strokes supports the volume being produced and contributes to the excitement of the piece's opening. From 1:12 to 1:41 of the video, the performer continues to lift his arms very high following each stroke, but now at a slower pace, mirroring the increased resonance of the vibraphone.[15] During this time, one can observe that Sietzen actually begins and ends his vibraphone strokes at a much lower height before artificially lifting above his head (such as 1:25-1:26), implying that these motions are planned, as they continually reinforce the pattern of ancillary gesture introduced during the opening.

In his performance of *Libertango*, the way Fumito Nunoya released the final note of a musical section reflected the overall demeanor of the performance quite well. Sietzen employs several similar releases, but manages to make nearly the exact same motion during each one, again utilizing motions completely unnecessary for sound production. At 0:16 of the video, Sietzen completes the opening phrase of the piece, and following the final note, his left hand rebounds straight off to his left, while his right hand rebounds down behind his right thigh. This extra motion adds emphasis the end of the phrase, while supporting the exciting, but casual mood set forth. This release becomes a recurring theme throughout the performance, as we see the same rebound following the chord struck on vibraphone at 0:19 and the marimba chord at 0:23. It happens again to end a phrase at 1:07, and finally again at the very end of the performance (2:31), following which Sietzen holds the pose.

The matching ancillary gestures throughout the performance create a sense of consistency and make it clear that the performer put legitimate thought into the visual aspect of his playing.

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[15] While this discourse deals specifically with marimba playing, the vibraphone involves similar playing technique, and the principals and observations discussed still apply.

Karen Hagberg expresses the importance of one's physical appearance because it allows the audience to understand that a performer takes him or herself seriously,[16] and thus take the performer seriously. Sietzen's put-together appearance and clear planning of flourishing gestures are exactly what show the audience how invested he is in the performance, and that they should be as well. Each extramusical motion in the performance appears planned and rehearsed, adding a layer of excitement and refinement on top of the music itself.

Summary of Observations and Ideas for Implementation

The earlier discourse on mallet trajectory discussed how performers' mallets travel to and from individual notes. At times, each musician utilized motions that were not completely necessary to produce the desired sound. The motions they made in these cases were simply exaggerations of what was needed, allowing the audience the see the musical ideas as well as hear them. The ancillary gestures just observed, however, are largely unnecessary as a whole. Each marimbist could theoretically produce an identical-sounding performance while standing completely still and keeping a deadpan facial expression. While the motions are supplementary, the supporting role they play to the music can have a significant impact on the audience during a live performance, as previous studies by McClaren, and Broughton and Stevens have shown.

As a performer, it is important to remember that the main focus should not be how one feels, but on how the audience perceives oneself and the performance, as that end result is what matters. Joe Navarro explains in *What Every BODY is Saying* how the nonverbal cues people display are a result of the limbic brain, which is what subconsciously reacts to the environment and triggers survival instincts. This is why nonverbal cues are able to express someone's true feelings about a situation.[17] A performer's actions on stage, of course, will be mostly, if not completely planned out, but several of the motions discussed in this chapter *imitate* those

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[16] Hagberg, 8.
[17] Navarro, 23.

triggered by one's limbic system, thus creating the façade of certain demeanors or emotions for the audience.

The element of stage presence any performer can alter most readily, within reason, is his or her concert dress and physical appearance. For a performance of a single piece, one may consider the character of the work and the concert environment in making a decision of what to wear. Naoko Takada wore a bright red dress while performing a concerto, which guaranteed she would be the center of attention for the audience, while Nunoya's concert black was more subdued, but fit the edgy persona he displayed throughout his performance. For an entire solo recital, one might consider if there is an underlying theme connecting the repertoire, or if it would be practical to make a change in appearance between certain pieces. The audience observes the performer's physical appearance before they ever hear a note of music played, so it is of utmost importance to create a positive impression right from the beginning, and enhance it even further, if possible, by using one's clothing to support the message of the music being performed.

Naoko Takada's facial expressions were perhaps the subtlest observations within this chapter, but they can go a long way if presented clearly for an audience. A performer's tone alone may not be enough for the listener to decide the intended emotion of a passage, but a slight forehead furrow or upturned corners of the mouth could provide the necessary information for the engaged audience member to understand. A similar situation would be if someone made a humorously outlandish remark while talking on the phone: one could assume they were either serious or kidding, but seeing the speaker's face would certainly provide a helpful clue!

Christoph Sietzen and Fumito Nunoya both succeeded in introducing a specific mood at the beginning of their respective performances, remaining present throughout. This not only involves planning certain types of expressive motions, but also working to keep oneself mentally and physically engaged throughout the entire performance, which can be difficult. The high level of engagement achieved by these two players will, in turn, keep the audience engaged with the performance. To replicate their level of engagement, a performer needs to decide the mood or

message to be conveyed, and for how long, considering the work may contain contrasting sections. Following these decisions, extramusical gestures, bodily demeanor, facial expressions, etc., should always relate to the interpretation, meaning that one should avoid sharp gestures during long, flowing passages, or wide, happy eyes during a loud, staccato passage.

Few percussionists are likely trained actors, and while some possess natural stage presence and an intuitive knack for ancillary gesture, it may still be difficult to imitate nonverbal cues, such as facial expression, in a believable way. It is important for performers to practice these concepts just as they do the actual musical notes. If one often records practice sessions to develop a clearer sense of how he or she sounds, one can also record videos of the extramusical gestures he or she implements, in order to adjust small details and decide how the presentation can become more believable to an audience.

Chapter 5: Specific Gestures and how they Affect the Audience: Beginning and Ending

A marimbist may have unbelievable technique, brilliant musical interpretation, and pay close attention to his or her physical gestures, creating a high quality performance, but one must not forget about the time before and after the music begins and ends, during which one may still enhance or detract from the audience's experience. As Karen Hagberg explains, "The moment you walk onstage, you make a strong impression on the audience based on your attitude and degree of confidence as reflected in your walk, facial expression, bow, and ability to create a meaningful silence before the first note is sounded. With these various elements of your entrance, you actually provide the audience with an expectation of the performance to come, positive or negative. It is in the interest of every performer to maximize the audience's high expectation before the first note is sounded."[1] One's performance may be even more effective if one prepares the audience for the mood or message of the piece from the moment he or she enters stage, or even before! Before telling a ghost story, one may decide to turn all of the lights off, contributing to the mood of the story. While a small detail, this will contribute to how the listeners perceive the narrative as opposed to leaving the lights on, or ignoring such details. The same concept can be applied to musical performance through extramusical factors such as the performer's demeanor and pace entering and exiting stage, the character of the bow (or lack thereof), lighting, and other miscellaneous visual elements.

At times, the focus may not necessarily be on enhancing the audience's experience, but simply avoiding a negative influence. There are plenty of amazing musicians in the world who may lack natural stage presence or an eye for wardrobe. A performance by one of these

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[1] Hagberg, 13.

musicians may be slightly uncomfortable for the audience, as the music itself sounds world-class, but the performer avoids eye contact with the audience, gives an awkward bow, or possibly dons an unflattering outfit. In this case, addressing these issues is rather simple, and could be improved upon with some effort. Bowing and making eye contact can be practiced. The performer does not always need to feel confident communicating to the audience, but simply *appear* confident to those watching. As far as clothing is concerned, a friend or colleague would surely be able to supply simple fashion advice and help secure more effective performance garb.

Example 3-A: Joint Venture Percussion Duo performing *Passacaglia* (2003), by Anna Ignatowicz (b. 1968) (https://youtu.be/KwFpvEQePm0)

The marimba presents a unique challenge for the player as he or she attempts to establish a mood during the moments prior to the start of a performance. Holding two or three mallets in each hand is complicated, and even advanced marimbists, at times, will need to stop and properly adjust the mallets in each hand before beginning to play. This often involves the performer wiggling his or her hands up and down, utilizing gravity to help move each mallet to the desired position. This type of motion usually does not support the music to follow, however, thus these physical adjustments can contradict the demeanor and mood established since the performer entered stage.

The Joint Venture Percussion Duo, comprised of Xi Zhang and Laurent Warnier, display an aesthetically pleasing solution to this issue in their performance of Anna Ignatowicz' *Passacaglia*. As the performers approach their instruments and prepare to begin, Xi Zhang, playing vibraphone, utilizes the hand wiggling motion as she adjusts her mallets. Beginning at 0:08 of the video, however, both performers hold still, in complete silence, until a unison breath at 0:12, leading to the opening notes at 0:13. The five seconds of silence proves quite effective in this scenario, as it helps to cleanse the audience's "visual palette," so to speak, allowing enough time to pass so the adjustment motions become disassociated with the actual music. Furthermore, the work begins slowly and solemnly, an affect pairing well with drawn-out silence and stillness.

Hagberg reinforces the importance of pre-performance silence, suggesting "performers who are good at (creating total silence) can focus the entire audience within this silence before they begin to play, creating the ideal atmosphere in which to sound the first notes of their piece."[2]

Zhang and Warnier again utilize silence and stillness to end their performance as effectively as it began. For approximately the final twenty seconds of the piece (7:35 to 7:55), the duo's extramusical motions lessen, to where their slow, sensitive motions are only those necessary for sound production. Following the final struck octave at 7:55 of the video, the two performers again cease motion for about five seconds, recreating the tension from before the work began. When they finally release, they back away from their instruments and break the reverent mood held throughout the closing, as shown by the slight smile on Warnier's face. After retaining the ending's emotional weight, such a clear release signifies to the audience the performance has ended, and applause begins.

This ending sequence highlights an important concept that performers may overlook. There are times, especially in modern works that may be metrically or tonally ambiguous, where the audience may be unsure if the piece has ended based on the music alone. In these situations, the onus is on the performer to nonverbally communicate such information as clearly as possible. The Joint Venture Percussion Duo's silent ending accomplishes just that. There was a clear shift in demeanor as they backed away from the instruments, reassuring the audience that the performance was, in fact, over, and allowing them to confidently and comfortably express their enthusiasm through applause.

Example 3-B: Evelyn Glennie performing *Rhythmic Caprice* (1989), by Leigh Howard Stevens (b. 1951) (https://youtu.be/BLAQ0myEFgA)

Evelyn Glennie's performance of *Rhythmic Caprice*, by Leigh Howard Stevens, is notable because of her *lack* of silence before and after. While the Joint Venture duo created a

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[2] Hagberg, 17.

heavy, quiet stillness at either end of their performance, Glennie begins and ends quickly, more characteristically of this fast, virtuosic showpiece.[3] At 0:06 of the video, Glennie's relaxed arms snap the mallets into position for the beginning of the piece, followed quickly by a sharp motion to strike the opening chord at 0:07. The piece begins almost suddenly, from the audience's perspective, but it is still effective, due to the fast and intensely rhythmic nature of the work. The performance ends and abruptly as it began, with Glennie playing the final musical gesture at 6:33, then immediately dropping her hands to her sides, making it clear the performance has ended. Also notable is Glennie's gracious bow, from 6:40-6:45. As the applause begins immediately upon completion of the performance, her bow comes quickly after to adequately address the audience's enthusiasm.

Evelyn Glennie's performance serves as a strong example for how one may approach the beginning and end of a fast, showy piece of music. Her abrupt beginning and ending serve the character of the composition, just as long silences may better serve slower, more emotionally challenging works. A long silence before a piece like Leigh Howard Stevens' could send the wrong message of what the performer is attempting to communicate. Long, solemn points of rest imply an emotional character that someone may think to utilize for *Rhythmic Caprice*, but many would likely not.

Example 3-C: Michael Burritt performing *Burritt Variations* (2012), by Alejandro Viñao (b. 1951) (https://youtu.be/oJ9JepPHbx8)

Michael Burritt ends his performance of Viñao's *Burritt Variations* with actions that do not necessarily reflect the music, but instead his own personality as a player. *Burritt Variations* is influenced by Latin American music, but does not exude a specific mood or programmatic

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[3] "Rhythmic Caprice (by Leigh Howard Stevens)." MostlyMarimba.com. Accessed December 27, 2017. http://www.mostlymarimba.com/books-a-recordings/music-books/best-sellers.html?page=shop.product_details&flypage=flypage.pbv.v3.tpl&product_id=899&category_id=265.

element,[4] leaving Burritt to add more of himself to enhance the performance. Burritt strikes the final chord of the piece at 10:26 of the video, then crouches into a pseudo-athletic stance while waving his right arm up and down until 10:32. He eventually stands up straight and backs away from the instrument, making his way to an open wall panel on the audience's left side of stage. He then leans against the panel, starting at 10:36, in a relaxed, lounging fashion, with his right leg crossed behind his right.

It is worth noting that Burritt's video is from a recording session and not of a live performance, but his actions affect the audience's perception nonetheless. From the beginning, the video achieves a more casual tone than one may expect from a live performance, as it starts with Burritt walking up to the instrument and picking up his mallets, already lying there (0:00-0:11). In addition, many microphones, cords, and cameras are present in the frame throughout. Burritt's actions to end the performance further support this notion of unpretentiousness with his playful arm swinging and eventual lounging against the wall. Navarro explains that leg crossing, as Burritt does in his final pose, is a clear nonverbal sign of comfort and confidence, especially if done while standing, as it reduces one's balance and has no benefit in regards to personal safety.[5] Burritt's pose is confident yet inviting, supporting his enthusiasm for the music and appreciation for the audience.

While a fifteen second sequence of motions such as Burritt's proves effective in his video of *Burritt Variations*, it may be impractical and awkward in a live performance. The idea of assuming some sort of pose to complete the performance, however, makes sense and has been utilized in several videos previously discussed, such as Naoko Takada's performance of Ching-Chen Lin's *Marimba Concerto No. 5* and Christoph Sietzen's rendition of *Attraction,* by Emmanuel Séjourné. Burritt's pose following his performance is aesthetically pleasing, but also

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[4] "Burritt Variations for solo marimbas." Vinao.com. Accessed December 27, 2017. http://www.vinao.com/Burritt%20Variations.html.
[5] Navarro, 68-71.

supports and confirms the mood and persona projected throughout his performance, like punctuation at the end of a sentence.

Summary of Observations and Ideas for Implementation

While the spaces just before and just after the musical performance make up only a small portion of the time the performer is on stage, the above performances truly show the benefit of treating these moments with care. This concept may be compared to the cover of a book: "Don't judge a book by its cover" is a common saying, but human brains process and recall images very quickly,[6] and a book will attract potential readers if it has an interesting cover relating to the book's content.

A common theme throughout the three performance was the consideration of how much time to leave between the time the piece ends and when the performer breaks character. The Joint Venture Duo's long silences reflected the solemn and stately beginning and ending of Ignatowicz' *Passacaglia*, while Evelyn Glennie utilized short, abrupt motions to flank her interpretation of Stevens' *Rhythmic Caprice*. Michael Burritt's approach varied, as he included about fifteen seconds of poses and walking following his performance, which was not for a live audience. As a performer, it is important to consider the musical content of the piece or each movement thereof, and what sort of mood it reflects. Slow, sensitive, or quiet beginnings and endings may benefit from the use of silence and stillness, while taking less time and making sharper motions may work well for more virtuosic, louder, or faster works

It is important to note that the techniques observed in each performance do not comprise the *only* possibilities for the opening and closing of a performance. One may choose to begin expressing a certain mood immediately following the bow, utilizing silence as the "palate cleanser" before even stepping up to the instrument, being careful to avoid unnecessary motions, such as those for mallet adjustment, and utilizing a specific mallet trajectory for the first note. If

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[6] Anne Trafton. "In the blink of an eye." MIT News. Accessed December 27, 2017. http://news.mit.edu/2014/in-the-blink-of-an-eye-0116.

appropriate, one may even consider entering stage already "in character," treating the procession to the instrument and bow as part of the musical performance. Additionally, a performer can plan his or her preparation for each individual movement of a multi-movement work, adding further depth to what the audience perceives nonverbally.

At the end of a work involving sustained notes, one may allow the ending mallet trajectory to reflect the resonance of the instrument. While this concept was previously discussed, a performer can most closely represent the resonance at the end of a movement or work with the paths of his or her mallets, since there are no more notes for which to prepare. After striking or rolling the final note or chord, the mallets create a visual element by slowly and continuously rising up from the bars, in a character reflecting the notes' volume, duration, and articulation, until finally breaking character, cueing the audience to applause. This is not merely theoretical, but instead a variation on the idea of prolonged silence, as displayed by the Joint Venture Percussion Duo. Such techniques will be discussed and explained further in the following chapter, during which they will be applied to interpretations of actual solo marimba repertoire.

Chapter 6: APPLYING OBSERVATIONS TO REPERTOIRE

The performances discussed throughout the previous chapters were by widely known and respected marimbists and percussionists, each with unique approaches to musical interpretation and performance. For a student, hearing these players may be overwhelming, as, at times, the amount of knowledge, practice, and performing ability required to achieve such a high level may seem insurmountable. When studying music at the college level, one can expect to receive significant training in music theory, history, aural skills, and his or her instrument(s), among other areas. This training directly addresses the issues of "knowledge," and "practice," however it is far less often one will have access to instruction focused solely on performing ability: stage presence, extramusical gesture, and any of the other topics mentioned in the previous performance discussions. An intuitive knack for these ancillary elements can still be developed through the observation and recreation of such behaviors in high-level performances, however, like how one develops playing technique through observation and repetition, and one can expand his or her ideas for phrasing and interpretation by listening to recordings of great orchestras and conductors.

The works of Schutz, Manning, McClaren, Hagberg, and Navarro, among many others, serve to identify and justify physical elements of marimba performance and how they affect the audience. Those seeking to improve in this area, understanding how these factors add depth to the performances of renowned professionals, may utilize this information in crafting their own performances. While Fumito Nunoya's perceived demeanor during *Libertango* or Naoko Takada's 360 degree spin during Ching-Chen Lin's *Marimba Concerto No. 5* may not necessarily be appropriate in other contexts, the more common observations, along with the suggestions of Hagberg and Navarro, as well as one's personal aesthetic tastes, give thorough insight into what types of physicality will contribute toward the musical goal of the performer. The final step is

implementing one's own ideas into his or her repertoire choices, then practicing and reinforcing the techniques.

Application 1: "Sarabande" from *Violin Partita No. 1 in B minor BWV 1002*, by J.S. Bach (1685-1750)

The Sarabande from J.S. Bach's *Violin Partita No. 1* is a strong choice for adding extramusical elements to a performance because there are plenty of opportunities to alter mallet trajectory within scalar melodic passages and following struck chords of longer rhythmic value. In addition, this work is originally for violin and, while there are certainly difficult nuances, its overall technical challenge is minimal when played on marimba. The movement's binary form includes a repeat of each section, allowing for the performer to explore multiple musical and gestural possibilities, but varying his or her interpretation during each repeat.

This work is not programmatic, so before beginning it is important to understand what a sarabande is. This particular movement of Bach's is modeled after the 17th century French dance of the same name, which was generally calm, serious, and balanced, but with room for some expression.[1] Knowing this, the marimbist's demeanor should reflect that of someone who would have danced a sarabande during the period. While there is certainly room for musical expression, it is important to avoid taking too many liberties with the tempo, as it is still dance music, despite the lack of dancers.

Considering the moderate tempo and reserved nature of the sarabande, it would be appropriate to precede the movement with silence and stillness, like the Joint Venture Percussion Duo did in their performance of Ignatowicz' *Passacaglia*. To better represent the rhythmic quality and forward motion of the dance music, however, it may be effective for the performer take a physical step up to the instrument before striking the opening chord, instead of standing in playing position during the opening silence. To achieve this, the performer can stand a foot or

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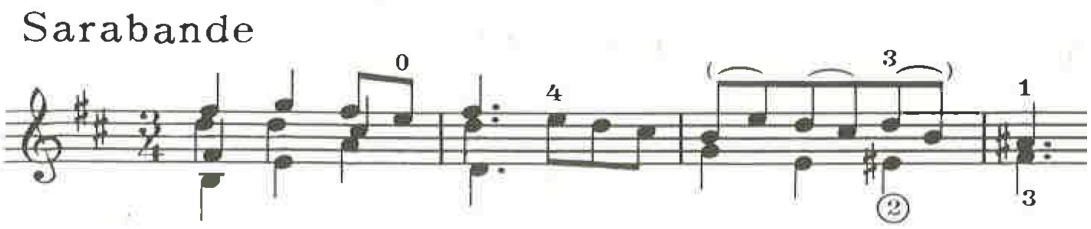
[1] Meredith Little and Natalie Jenne, *Dance and the Music of J.S. Bach* (Bloomington, IN: Indiana University Press, 2001), 92-93.

two back from where he or she would normally position oneself to play while adjusting their mallets and preparing for the performance. The performer will allow a period of silence in that position, then, when ready, take two steps up to the instrument, one foot then the other, in time with the music, while lifting the mallets in preparation for the opening chord, before finally beginning the movement. This extra planned gesture will reflect the dance's character and forward motion, while not adding so much ancillary motion that it becomes uncharacteristic of the calm, serious sarabande.

The smooth voice leading and repetitive rhythmic structure of Bach's Sarabande allow the performer to employ a few techniques regularly throughout. Firstly, one can utilize gradually changing mallet trajectories to assist in the phrasing of moving lines, especially the melody, which is clearly distinguishable throughout the dance. Additionally, one should strongly consider which mallet plays each note, as the tempo allows for many of the moving lines to be played easily with only one mallet, providing maximum physical control over musical shaping. This concept is applicable immediately within the opening four measures of the work. The melody, present in the soprano voice, is most easily played by mallet 4[2] until the downbeat of m. 4. This



Example 13: *Violin Partita No. 1 in B minor* BWV 1002, mm. 1-4

brings about a technical concern, however, as the perfect 4th jump from B to E provides an unnecessary technical challenge, so one should strike the B on the downbeat of m. 3, as well as the three eighth notes leading into the measure, with mallet 3, taking care to match the tone of

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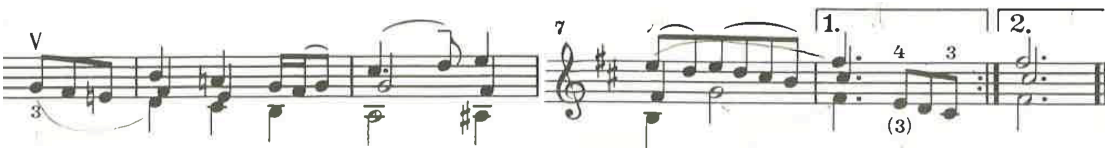
[2] Throughout this chapter, mallet numbers 1-4 will refer to the mallets numbered left to right from the performer's perspective. Mallet 1 is in the outside of the left hand (closest to the low-pitched end of the instrument), 2 is the inside of the left hand (between thumb and forefinger), 3 is the inside of the right hand, and 4 is the outside of the right hand.

mallet 4 during the gesture. As far as mallet trajectory is concerned, one should focus on the mallet playing the melody, reflecting the slight volume changes within the phrase. In this case, the mallet trajectory can decrease gradually as the line moves lower in pitch and volume, with the opening gesture being rather proud, and the lowest point being the A-sharp to end the phrase at m. 4. With this gesture in mind, one should note that the final B of m. 3 and the A-sharp in m. 4 should, in fact, be played with mallet 4 to best maintain the musical line. While it may feel natural to instead utilize mallet 3 for those two notes, the added difficulty of using mallet 4 is marginal, and will contribute positively to the performer's control of the phrase, as well as the audience's ability to see the line continue under the same mallet. The final four measures of the binary form's A section can be treated similarly in regards to mallet choice and melodic phrasing, with a small exception during beat 3 of m. 5, where the F-sharp (which is actually an inner voice, despite the notation) needs to be played with mallet 2 to ensure clear tone, and m. 7, during which the melody should be played with mallet 3 to facilitate accurately striking the downbeat of m. 8.

If one chooses to repeat one or both sections of the binary form, one may offer an alternative interpretation the second time through, in order to create more variety. For the A section, one could consider drawing more attention to the bass line during the repeat by utilizing more variance in mallet trajectory, while keeping strokes on the melodic pitches lower, as the melodic line has already been established to the audience. In addition to playing the bass slightly louder, one can adapt the trajectory of mallets 1 and 2 to show the bass line growing toward the end of phrases, instead of diminishing like the melody during the first play through. This is especially effective halfway through m. 3 to the downbeat of m. 4, where mallet 1 can play all four bass notes, growing to the downbeat, making it just as present as the melody. At this point, the performer can also consider playing the final two melodic pitches with mallet 3 instead, as to facilitate the use of mallet 1 on the downbeat of m. 4. The final three eighth notes of m. 4 should be phrased with mallet 1 too, as they begin a descending scalar passage that will become even

clearer to the audience when played with the same mallet. Due to technical issues, however, one



Example 14: *Violin Partita No. 1 in B minor* BWV 1002, mm. 4-5, 7-8

will likely need to employ mallet 2 during the second beat of m. 7 and the downbeat of m. 8, but the performer can lift quite high after striking those notes to show their connectivity and place within the phrase, as well as maintain the audience's attention to the line as the melody travels to a high point.

On the topic of lifting, the Sarabande also provides an opportunity for the performer to reflect longer note durations by utilizing mallet trajectory, as discussed in Schutz and Manning's research, and demonstrated by Ji Hye Jung in her performance of Keiko Abe's *Variations on Japanese Children's Songs*. In describing this sarabande in *Dance and the Music of J.S. Bach*, Little and Jenne identify that, within the dance, "phrases of 2+2 flow on inexorably, with thetic[3] points almost always on beat 1 of the even-numbered measures."[4] These thetic points often include dotted quarter note rhythms, which are the longest note values regularly used, outside of cadences. The dotted rhythm occurs on the downbeat of every second measure throughout the A section, and the performer can reflect that by making sure to utilize extra lift following each one, proportionally to the volume of the note. While one will likely lift higher in mm. 2 and 8, the extra lift will be more reserved during mm. 4 and 6, when the music is generally quieter.

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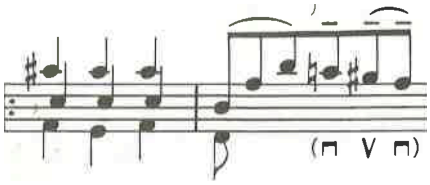
[3] *Thetic* points of a phrase are points of rest or those with more repose. (Little and Jenne, 16).
[4] Little and Jenne, 105.

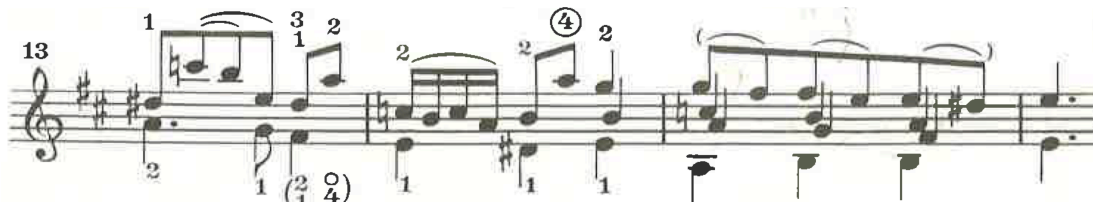
The rhythmic pattern continues throughout the B section, though not every instance is as clear as the beginning. In m. 10, for instance, there is a series of eighth notes instead of a dotted



Example 15: ***Violin Partita No. 1 in B minor*** **BWV 1002, mm. 9-10**

quarter. However, the first three eighth notes outline a B minor chord in first inversion, serving the same function as if each voice occurred simultaneously as a dotted quarter note, possibly due to technical limitations of the violin, or simply Bach's desire for rhythmic variation. While the performer should play this measure as written, he or she can still utilize the rebound of mallet 1, which strikes only the bass note on the downbeat, to create a visual representation of the expected rhythmic character of the measure. A similar method of compensation is employable during m. 18, where the melody has the expected dotted rhythm, but the bass line moves in quarter notes, contradicting the syncopation. As the performer plays the melody, he or she can utilize extra lift to draw more attention to the melody and its rhythm, while keeping the left hand more subdued.

The use of mallet trajectory to reflect phrasing is applicable to the B section of the binary much in the same way it was applied to the opening. The use of a single mallet (usually mallet 4) to produce melodic phrases and the emphasis on the bass during the repeat are both still appropriate, as is the technique of slightly diminishing the volume of the melodic line as it gets lower. There is a new musical challenge present in this section, however, making it harder to clearly connect the melody in the soprano voice. At certain points, such as in mm. 13-14, the



Example 16: ***Violin Partita No. 1 in B minor*** **BWV 1002, mm. 13-16**

melody is broken up by motion in other voices, preventing a smooth gesture of eighth or quarter notes. While the notation may imply six connected melodic eighth notes, there are clearly parallel 6ths between the middle and bass voices, creating parallel, then contrary motion with the melody. In this case, the functional melody consists only of the highest-pitched notes, creating a consistent, scalar line from C down to E throughout mm. 13-16.

To address this challenge, the performer should still utilize only mallet 4 for the melodic pitches, but also take extra care to keep the line sounding connected, as the interjection and embellishments of other voices could potentially divert attention from the melody. Adding to the difficulty is the technical aspect of the sixteenth notes on the downbeat of m. 14, which require both hands. While an obvious solution may be to simply play the middle and bass voice with the left hand throughout the passage, the sixteenth create the necessity to utilize mallet 3 as the middle voice, making it more physically difficult to keep a consistent line with mallet 4. When playing this passage, the performer can, of course, focus on lifting mallet 4 after each melodic pitch to connect them as one line, despite the interruptions, but also keep the lower voices much, much quieter, and avoid any unnecessary lift, allowing the audience to hear and see the melodic voice and its phrase shape.

At the end of the movement, it is important to preserve the elegant and stately demeanor established from the beginning, meaning the performer should not break character too soon after striking the final chord. In this situation, an effective ending would involve allowing the mallets to slowly rise from the final chord, reflecting and lasting for the duration of the marimba's resonance. Once sound has stopped, the performer can hold still for several more seconds of silence, now appearing to be holding a slight pose, with his or her head and eyes still positioned how they were for the final notes, similar to how a dancer may end their routine, before finally relaxing.

As far as the performer's physical appearance is concerned, this movement on its own is not particularly flashy or virtuosic when played on marimba, suggesting that conservative outfit

such as concert black would be appropriate. A wardrobe decision will likely be heavily influenced by other repertoire on the program however, as this short dance movement is part of a much larger work, and will likely not be performed in isolation in a recital setting. During the performance, the performer can utilize similar postures and facial expressions to Naoko Takada's in her performance of Lin's *Marimba Concerto No. 5*, to support the overarching semblance of expressive dignity. Takada's relaxed facial muscles during the expressive middle section of her performance exude the reverence of this Baroque dance, while a gentle arch of the eyebrows, especially during more climactic passages, will imply slight positivity[5] and reinforce the music's impact to the audience. One may also employ a head tilt during the most expressive passages, such as cadences, to reflect his or her respect and passion for the music,[6] while being careful not to do it throughout, for fear of altering the more serious and reserved nature of the Sarabande.

Application 2: *Suite No. 2 for Solo Marimba* (1991), by Takayoshi Yoshioka (b. 1955)

Takayoshi Yoshioka's *Suite No. 2* consists of seven very short, starkly contrasting movements. Each one dons a descriptive programmatic title, such as "Whisper of the Spring Breeze," providing helpful material for one hoping to work on developing their intuitive ability for stage presence. In addition to the musical challenges they present, the differences in mood and pacing, combined with the short length of each of the movements, allow the suite to unintentionally serve as a set of etudes for applying concepts of stage presence and ancillary gesture.

Before delving into the individual movements, it is important to consider the added extramusical factors involved with the performance of a multi-movement work for marimba, specifically the time in between each movement, where there is no music, but the performer is still on stage in front of the audience. Some musicians may consider these periods to be dead time, during which they are free to adjust equipment, drink water, and briefly perform other

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[5] Navarro, 179-180.
[6] Ibid., 171.

maintenance tasks, but if one considers the performance to truly begin as they enter stage and end once they exit stage, the time in between movements is instead an opportunity to strengthen the player's message to the audience.

In a multi-movement work where each movement is connected musically or programmatically, one may consider simply maintaining the same demeanor in between movements instead of breaking character. Marimbists will often need to walk to a trap table to change mallets in the middle of a piece, but this can be done while continuing the behavior from the previous movement, including walking speed, posture, and facial expression. Leaving this time open to relax and break character will also relieve the audience's musical and programmatic tension, turning this period into a time for audience members to cough and whisper, possibly lessening their focus on the music.

During a piece like Yoshioka's *Suite No. 2*, in which the movements are musically independent from one another, maintaining a specific mood in between makes less sense. In this case, the performer can finish a movement and proceed through their mallet changes and adjustments while keeping the same demeanor, then, once any changes are complete, two strong options arise for how to change the mood the audience perceives: First, if facing to the side or away from the audience, one may begin displaying the new posture, facial expressions, and any other nonverbal elements just before turning his or her attention back to the instrument and facing the audience. Another option, especially if there are no tasks to be performed between movements, is to simply step back from the instrument and take a slow, deep breath, following which one's mood and demeanor for the upcoming music should become apparent, with the deep breath having served as an emotional palette cleanser.

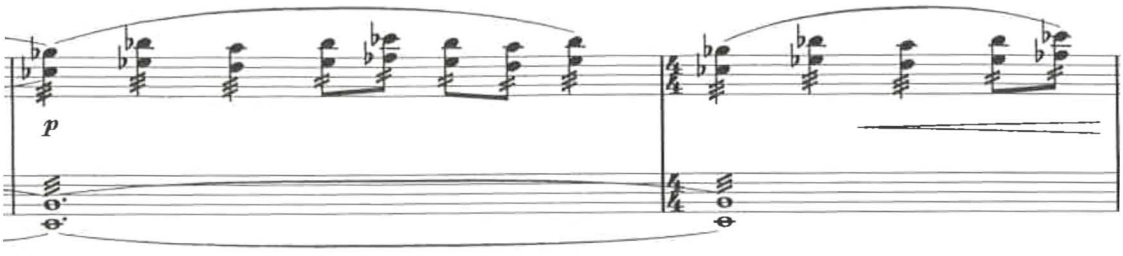
Movement 1: "Prelude into the Dawning Day"

The opening movement of Yoshioka's *Suite* employs an extremely slow tempo and chorale-style texture. Both elements present difficulty from a visual standpoint, as constant rolled chords require the hands to move quickly and constantly for sustain, preventing the use of mallet

trajectory to show line and resonance within phrases. The slow tempo requires immense concentration from the performer to stay in character throughout, because even one unexpectedly sharp motion in between phrases will be noticeable and detract from the mood.

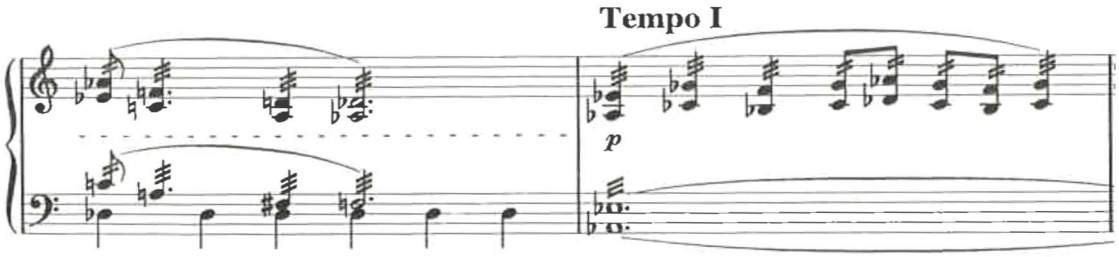
The work begins with a gradual crescendo from virtually nothing, like the sun slowly emerging from the horizon, reflecting the "dawning" part of the movement's title. To begin the opening gesture, the performer should carefully control his or her motions as they approach the instrument, making sure to reflect the adagio tempo and nearly silent dynamic. Instead of slightly lifting and dropping the mallets onto the opening chord, the performer can gently rest the mallets over the nodes of their respective bars, holding still and silent for several seconds, before gradually morphing the silence into a roll, moving the mallet heads away from the nodes and building to the dynamic of the second measure. This way, the path of the mallets prior to the start of the piece most accurately reflect the character of the music they begin playing. During this time, one may also consider adjusting his or her facial expression parallel to the "dawning" crescendo, morphing from furled eyebrows and slightly closed eyes to a more positive expression and arched eyebrows.

While the constantly sustained rolls inhibit the use of the ancillary mallet trajectories throughout the opening and closing sections of the movement's miniature ternary form, one may still enhance the performance through small visual details. There are two instances in which the performer may decide to leave a small amount of extra space, clarifying the beginning of a new phrase: m. 2 into m. 3, and m. 10 into 11. The performer's right hand presents this space as it



Example 17: *Suite No. 2 for Solo Marimba,* "Prelude to the Dawning Day," mm. 2-3

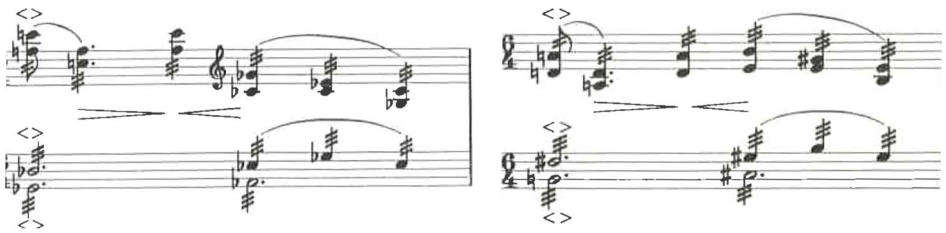
travels to the first note of the next phrase, while the left hand sustains a perfect 5th pedal. During this small gesture, one should make sure the motion between notes is smooth, direct, and within the pace of the slow tempo, as a sharp movement upward, or an attempt to quickly adjust the mallets within the hand during this moment will detract from the mood, as previously discussed. This same sentiment applies to the beginning and end of the middle section, at mm. 5 and 9, respectively, where one will likely take liberties with the tempo, as the music suggests, but also



Example 18: *Suite No. 2 for Solo Marimba,* "Prelude to the Dawning Day," mm. 9-10

need to focus on keeping their extramusical motions in character for the brief moments during which the music stops. Ensuring the mallets take a relaxed, direct path from the end of one section to the beginning of the next will help prevent an uncharacteristic gesture.

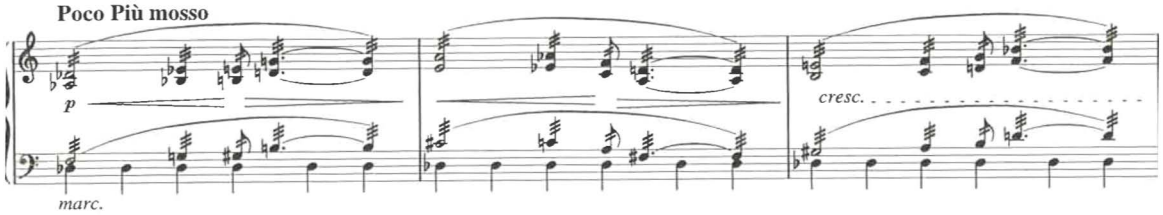
Another, simpler technique applicable within this movement is the subtle body motion utilized by Fumito Nunoya, reflecting the shape of his sustained rolls in *Libertango*. Nunoya slightly straightens and relaxes his back at times when he crescendos and decrescendos in quick succession, and this concept can be effectively employed during moments of "Prelude to the Dawning Day" where such musical gestures are notated. Measures 4 and 12, specifically, each begin with a quick crescendo and decrescendo written on a single chord, followed by the reverse



Example 19: *Suite No. 2 for Solo Marimba*, "Prelude to the Dawning Day," mm. 4, 12

order of those two gestures over a slightly longer period. Producing tasteful and appropriate dynamic variation at such a slow tempo and low dynamic is difficult and requires great mallet control, so utilizing one's body to enhance these gestures will prove beneficial.

The middle section of "Prelude" offers an opportunity for the performer to add depth to the music with specific mallet trajectory. These five measures, marked *poco piú mosso*, consist of three sustained voices over consistent, march-like quarter notes with a *marcato* direction. Fortunately, the technical challenge of striking individual notes while maintaining a roll is made



Example 20: *Suite No. 2 for Solo Marimba,* "Prelude to the Dawning Day," mm. 5-7

easier by the *marcato* marking. Striking each of the pedal D-flat quarter notes with a slightly forceful, downward motion will not only produce the sound implied by the marking, but also create the visual effect implying a more vigorous, slightly faster section of music.

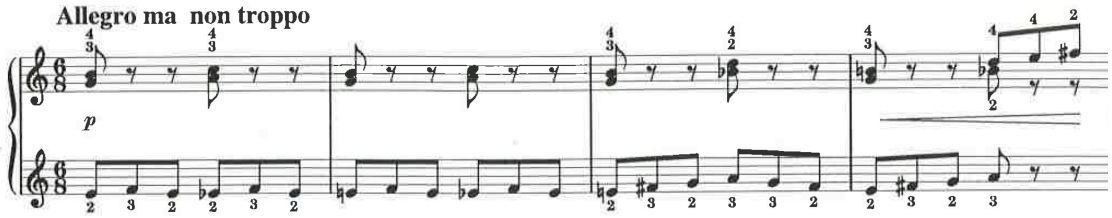
Finally, the movement ends with a long, sustained chord, which the player will begin at a loud volume with a bright, positive facial expression before diminishing it to nothing, like how the piece began. During this fade-out, the performer's demeanor can reflect the opposite of the opening, gradually closing the facial expression and relaxing the back until silence and stillness are achieved. Once all sound has stopped, it may appear awkward, however, for the performer to continue holding completely still, as it contradicts the resonance of the movement, despite the silent ending, and because there are still six movements to go in the work. Breaking the stillness with sudden motion could feel like a significant ending point. With all of these thoughts in mind, one can avoid the situation by allowing the mallets to rise from the keyboard very slightly and slowly, once silence is achieved. This gradual motion should not contradict the audience's

perception of the closing musical gesture, and will adequately prevent a potentially awkward break in character between movements.

Movement 2: "The Fairies' Mystical Rite

The preparation for "The Fairies' Mystical Rite" can be much more succinct than for the opening, as the movement is quicker and slightly humorous, like a Beethoven scherzo. One can briefly inhale while lifting the mallets for the first attack just after, or even while approaching the instrument to begin the movement, adequately reflecting the change in tempo and character. Posture and facial expression are dependent upon personal interpretation of the title, which will surely vary between performers, but one option would be a mischievous and playful demeanor, which one may achieve by arching the eyebrows slightly, as if experiencing positive emotions, while keeping the corners of the mouth slightly in, as if trying to hold back laughter. Jutting the tongue slightly through the teeth would contribute further towards a nonverbal sign of mischief or "getting away with it,"[7] however that may venture beyond what is appropriate for a serious performance of concert music.

This movement's largely homophonic texture causes technical difficulty, as the simple melody's accompaniment consists of constantly running eighth notes for a majority of the time, like in the excerpt below. These eighth notes are too fast to play with only the left hand, meaning



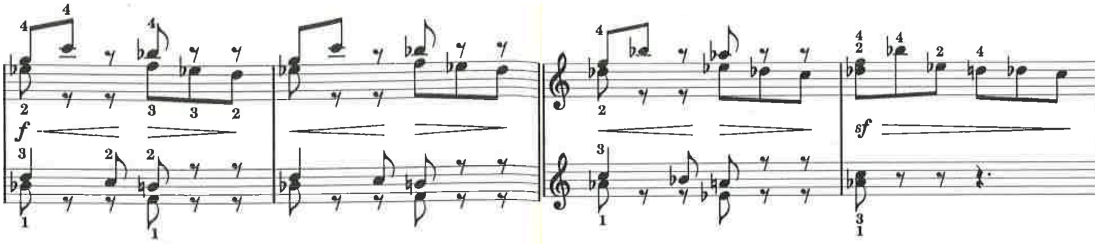
Example 21: ***Suite No. 2 for Solo Marimba,*** **"The Fairies' Mystical Rite," mm. 1-4**

the right hand must contribute to the accompanimental line, preventing it from adequately utilizing lift to emphasize the melody. A clear difference in stroke height between the right hand's melody and accompaniment notes will help compensate for this, so one should focus on

[7] Navarro, 194-95.

smooth horizontal motion from melody to accompaniment notes, but a modestly arched trajectory when returning to the melodic pitches, as to prepare for and visually represent the louder strokes.

Similarly to the opening movement, there are hairpin crescendos and decrescendos from mm. 5-8 and 54-61, which can be enhanced through the slight straightening and relaxing of the back, a la Fumito Nunoya. Additionally, to preserve the slightly humorous nature of the music, one could consider exaggerating the use of his or her body to reflect longer changes in dynamic,



Example 22: *Suite No. 2 for Solo Marimba,* "The Fairies' Mystical Rite," mm. 5-8

such as the decrescendo from mm. 64-70. Slightly bending at the knees and waist to bring the torso closer to the instrument as volume decreases may add lighthearted visual appeal to such phrases, provided it does not inhibit one's ability to accurately play the notes.

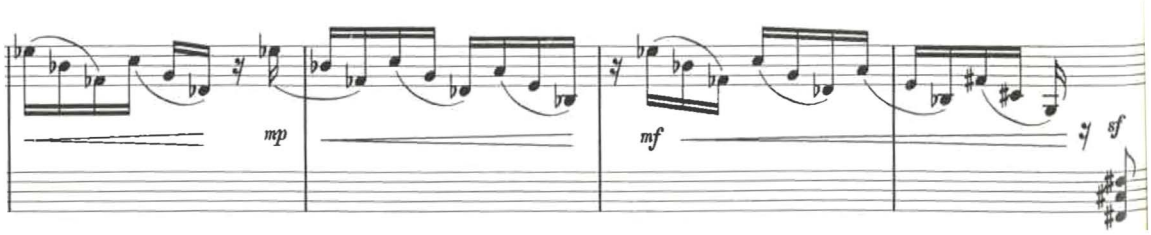
In ending the movement, there is no need for extended silence or stillness, but one should avoid lifting upward, which would contradict the staccato markings on the final two notes of the phrase. While it is impossible to achieve staccato or change the resonance of a marimba stroke without the use of a dead stroke or other extended technique,[8] one may still *treat* a note as shorter by avoiding gestures, such as lifting, which appear to lengthen it. Yoshioka does not call for dead strokes on the final two notes of the movement, but a motion like holding the mallet completely still above the last key struck would look awkward and not relate well to the flowing lightheartedness expressed to that point. One solution to this problem is to gently rebound to the side or back after striking the final note, as Christoph Sietzen does several times in his

[8] Schutz and Manning, *Looking Beyond the Score.*

performance of Emmanuel Séjourné's *Attraction.* This will offer an aesthetically pleasing end to the music without displaying a contextually inappropriate gesture.

Movement 3: "Dreams of Foreign Shores"

Fumito Nunoya's demeanor and body language in his performance of *Libertango* would also work very well for "Dreams of Foreign Shores," which the composer labels a samba: another popular, rhythmic Latin American style.[9] The movement should begin and end rather abruptly, like the movement previous, but the performer's motions can be much sharper, as the music is more angular, with fast notes throughout, sudden changes in dynamic, and constant harmonic dissonances. The powerful ending presents a chance for the performer to utilize *ventral denial*,[10] as Nunoya does in the middle of *Libertango,* where he faces away from the instrument,



Example 23: *Suite No. 2 for Solo Marimba,* "Dreams of Foreign Shores," mm. 53-56

contributing to the edginess of his on-stage persona. Striking the final chord and turning slightly away from the instrument, facing left, or even back, will contribute similarly to this movement's intense aesthetic.

Similarly to "The Fairies' Mystical Rite," the constant flurry of notes in the 3rd movement leaves little room for rest, and few opportunities to utilize specific extramusical gestures, though there are visual subtleties the performer may employ to better communicate his or her interpretation. First, one should not be shy about moving one's body to the music, as the music

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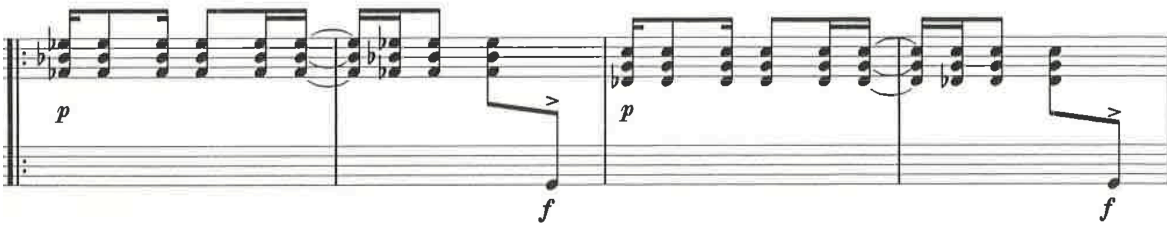
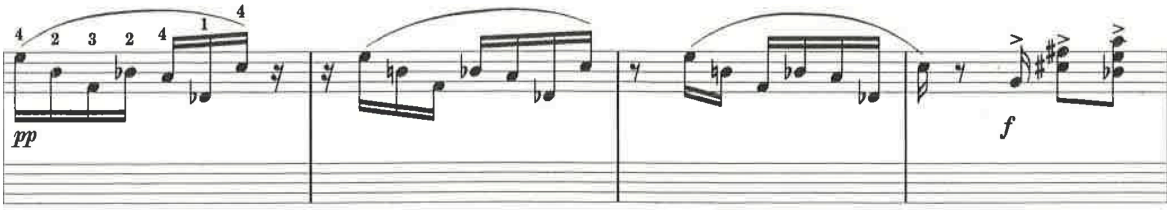
[9] Gerard Béhague, "Samba," *Grove Music Online.* Accessed 3 January, 2018, http://www.oxfordmusiconline.com.

[10] Turning the front (ventral) side of the body away from someone or something to shield it from danger or disagreements (Navarro 88). Nunoya employs this technique artistically, communicating a sense of boldness and intensity.

imitates a popular genre known for its rhythmic characteristics, or groove. A slight head bob or pulsation of the torso in time will not distract from the music, but instead show the performer's engagement and even assist the player's sense of time and feel. Along the same vein, more deliberate ancillary body motion will enhance the dynamic dichotomy in primarily quiet passages punctuated by sudden *forte* gestures, such as mm. 17-20 and mm. 25-28. The accented notes



Example 24: *Suite No. 2 for Solo Marimba,* "Dreams of Foreign Shores," mm. 17-20



Example 25: *Suite No. 2 for Solo Marimba,* "Dreams of Foreign Shores," mm. 25-28

ending mm. 18 and 20 involve a sudden reach to the low end of the marimba, on the performer's left. The player can accompany the reach with a sharp gesture of the head or torso in the same direction, amplifying the impact of the note, while a similar sharp motion in the opposite direction may prove useful during the accented eighth notes in m. 28.

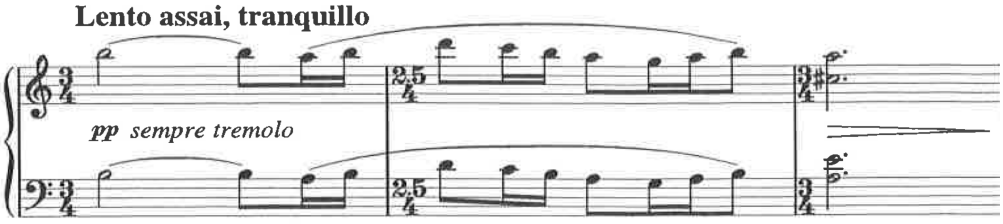
There is another dichotomy present throughout the movement between short and *legato*. While the composer marks very few notes *staccato*, he does use many small note values with loud volumes, implying short, articulate impacts. A majority of the movement is loud and intensely rhythmic, so the performer should focus on sharper motions and quick mallet lifts following notes. Opportunities for contrast exist during any extended passage with a *piano* or *pianissimo* dynamic, such as mm. 25-27, shown above. During these sections, one can support the contrast by altering mallet trajectories to be smoother and more circular, which also falls in

line with the necessary motion of the mallets while resetting for each gesture during the short rests. The dichotomy will be especially apparent during these phrases, due to the sudden shifts from quiet and *legato* to loud and sharp.

Movement 4: "View from a Lonely Room"

To capture the loneliness implied by the 4th movement's title, a sad facial expression as if about to cry would be effective. While this may sound extreme in theory, it is important to consider that a traditional performance environment has the performer on stage, quite far from the audience, and any action performed on stage must be exaggerated for the audience to even notice. Such a facial expression involves a furrowed forehead, associated with negative feelings, and lips in a neutral position, slightly ajar. For most, simply pretending to cry will help achieve the most organic version of this façade. Additionally, noticeably inhaling before beginning phrases, as a wind or brass instrument player would, will both enhance the expression of loneliness, while nonverbally reinforcing the how the audience perceives the performer's musical pacing.

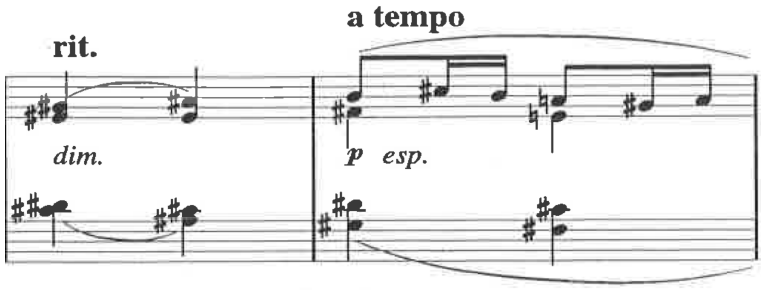
As this movement involves a sustained, chorale-style texture throughout, one should focus on smooth, horizontal mallet trajectories to reflect the sensitivity of the music. Similarly to the opening movement, sudden or sharp motions will be noticeable and detract from the overall mood. This is easier said than done, however, as a pitch accurate performance of this movement requires quite a bit of lower body motion from the player, since body repositioning is necessary, at times, to facilitate striking the bars correctly. Such a conflict between form and function arises within the opening phrase, for instance. The rolled, single line melody is quite simple, and one may consider using the knees or waist to bring his or her torso closer to the instrument as a means



Example 26: *Suite No. 2 for Solo Marimba*, "View from a Lonely Room," mm. 1-3

of showing care and protecting the front of the body (*ventral denial*) supporting one's vulnerable demeanor, however the melody is doubled two octaves apart, meaning that such a body position would make the passage far more difficult than if it were played standing in a neutral position. This issue is augmented by the exposed nature of the musical line, and the difficulty of connecting it to begin with. With this in mind, it is best to remain in a neutral position for the opening six measures, focusing instead on the face and expressive breathing to establish mood.

The difficulty of connecting each musical line persists throughout the movement, but the most troublesome passages are perhaps those requiring the hands to travel far or awkwardly between phrases. In these situations, it is easy to dismiss the overall performance product in favor of addressing technical issues, but that does not need to be the case. While a new phrase begins at m. 12, for instance, it makes musical sense to show some sort of connection from the chord ending the previous measure, which functions as a vii^{ø7} in first inversion, a dominant substitute for the G-sharp minor 7th chord beginning m. 12. Measure 11 ends a *ritardando*, so the performer will likely leave a small space before the following measure, but one's mallet

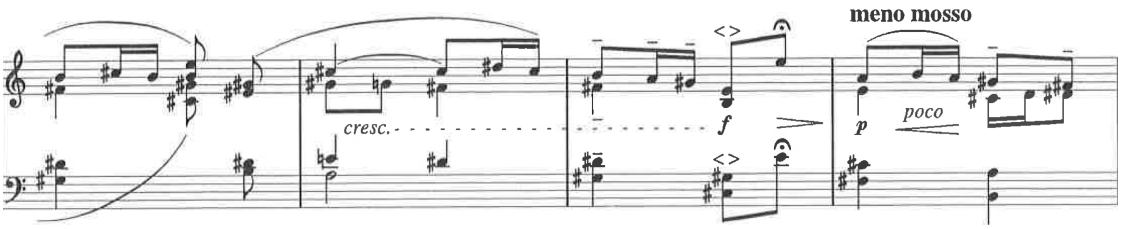


Example 27: *Suite No. 2 for Solo Marimba,* "View from a Lonely Room," mm. 11-12

trajectory should still remain smooth and horizontal to visually support this connection, while avoiding complete stillness during the moment, as it will break the appearance of connectivity. Unfortunately, the right hand's physical position needs to change significantly between the two chords in question, since the E and A-sharp ending m. 11 require the right elbow to point right, while the F-sharp and B beginning m. 12 require the right elbow to be pulled close to the body, on the left. This change may also require the performer to shift his or her hips to the left,

allowing for the right hand's mallets to strike the most resonant areas of the marimba bars. It will require practice and repetition for a performer to execute such a shift accurately while maintaining a feeling of melancholy smoothness.

Two more difficult mallet shifts occur in m. 13 and from mm. 15-16. For these cases, the mallets simply need to travel much farther than usual to reach the next notes, creating opportunities for awkward or uncharacteristic physical motion. Similarly to the previous



Example 28: *Suite No. 2 for Solo Marimba,* "View from a Lonely Room," mm. 13-16

example, it is important for the performer to sufficiently practice sounding each chord with the appropriate musical touch and rehearsing the paths between them. During the second quarter note beat of m. 13, the hands may recover horizontally following the first eighth note chord, directly to the following notes, playing the next chord more quietly to begin the new phrase. During the space following the fermata in m. 15, however, briefly stopping one's motion and allowing a short silence before re-attacking the *meno mosso* would work well, as it would be difficult to adequately perform a decrescendo on two notes in octaves leading into a thicker texture at the lowest point. A small space here, before beginning the movement's final phrase, is acceptable, and allows for the performer to more easily maintain his or her demeanor.

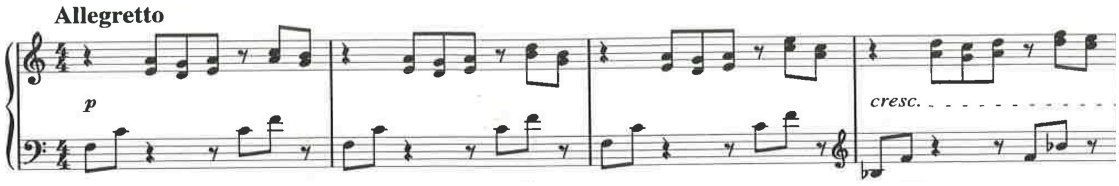
In an attempt to imply some sort of thematic progression through each movement of the suite, one may perceive a slight narrative to "View from a Lonely Room" in which the ending is slightly happier or more optimistic, based on the louder dynamic, thicker texture, and colorful harmonies. To address this, the performer can gradually adjust their facial expression as they play the latter part of the movement, emoting more positively as the final chord fades and several seconds of silence begin, similarly to the end of the first movement. Also, as a final note, there

are, again, several instances where one may employ the torso to reflect crescendos and decrescendos in close proximity, including mm. 7-10, 15, and 17-18.

Movement 5: "Whisper of the Spring Breeze"

If one chooses to end Movement 4 with a more positive expression, the same character may be carried into "Whisper of the Spring Breeze," reflecting the flowing and slightly melancholy nature of the music. Additionally, one's breathing can play a role, again reinforcing the audience's sense of phrasing while helping the performer make more relaxed gestures, as well as provide a literal representation of the "breeze."

Nearly every measure of the movement incorporates the same rhythm and sticking, varied only by transposition or changes to the melodic pitches during beat 4. Considering this repetition, one should focus on how to show connection between consecutive notes in the same

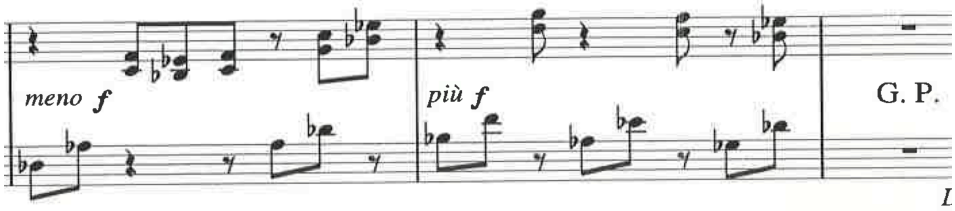


Example 29: *Suite No. 2 for Solo Marimba,* "Whisper of the Spring Breeze," mm. 1-4

hand, even through passages that gradually increase in dynamic. The visual technique required is similar to one employed during the second movement, for which one should focus on smooth horizontal motion between consecutive notes in the same hand (the sets of three and two eighth notes in the right hand, specifically), as opposed to lifting after each stroke, causing the mallet heads to appear like they are bouncing. This becomes difficult during crescendo passages, however, because the final beat of each measure, containing two eighth notes in the right hand, would contradict the volume change, as the purely horizontal motion causes the first note of the grouping to be the loudest, or at least equivalent to the following strokes. To successfully crescendo, the performer can instead lift for both eighth note strokes in question, being sure to

always keep the mallets in horizontal motion whenever possible, and avoid uncharacteristically sharp motions, as usual.

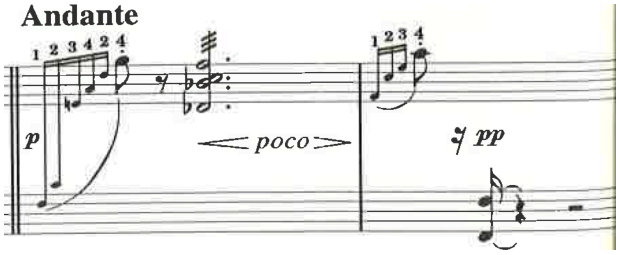
The importance of maintaining one's demeanor throughout the performance has been stressed repeatedly throughout this discourse, and the grand pause in the middle of this movement presents a perfect opportunity to hone such an ability. Considering the music has been lyrical and



Example 30: *Suite No. 2 for Solo Marimba,* "Whisper of the Spring Breeze," mm. 16-18

resonant throughout, there is no reason to treat the final chord preceding the grand pause differently, so one should lift the mallets to reflect the resonance following the stroke. What makes the grand pause difficult from a visual perspective is deciding how one should approach the first stroke following the grand pause, which precedes a return to the beginning of the movement. Connecting the motion of the lift directly to the stroke following the grand pause in a single motion would be aesthetically pleasing, but it would contradict the idea of a grand pause, during which the music completely stops. Relaxing or dropping the arms following the lift, however, may incorrectly communicate to the audience that the movement has ended. One viable solution to this dilemma would be to split the difference, in a way, by moving the mallets back down following the crux of the lift, almost to the point where they would be ready to play the next notes, but then, following an instant of stillness, lift the left hand in preparation for mallet 1's stroke on the downbeat. This way, the brief stillness does not suggest a lack of resonance, but instead affords one the opportunity to begin a full, resonant stroke following the completion of another.

The final two measures of the movement are the only ones devoid of constant eighth note motion, allowing greater gestural freedom. Harmonically, it makes sense to connect the high G



Example 31: *Suite No. 2 for Solo Marimba,* "Whisper of the Spring Breeze," mm. 23-24

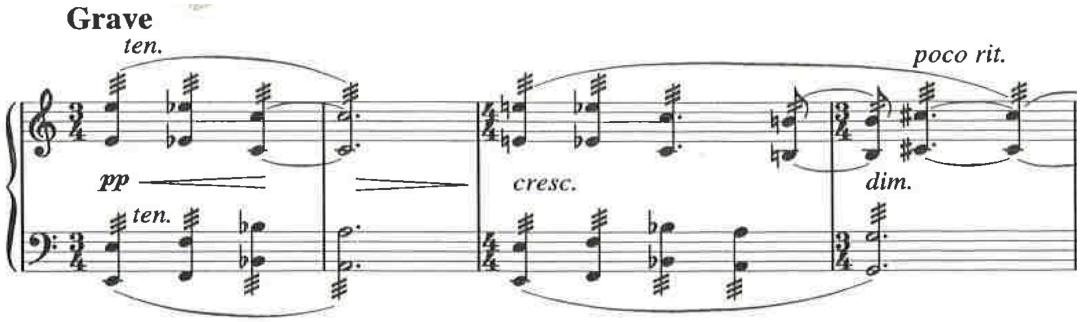
on beat 1 of the first measure to the high A on the downbeat of the second measure, as, among the many color tones, they both exist over an implied pedal tonic F harmony, and one may consider the sustained dotted half note chord to be iv^6 with an added second scale degree, creating a plagal cadence. To support this particular interpretation, the G and A should be struck and followed with modest lift to imply resonance, with the A played slightly louder and with slightly higher lift. In turn, the dotted half note roll should be more reserved, never reaching the volume of the gestures flanking it. The roll does present another opportunity, however, to reflect the changing dynamics with one's torso. Finally, the closing F octaves should be struck delicately, followed by slow, gentle lift, reflecting the low volume of the note, but also the tie symbols, which give the direction to "let ring." The lift should continue for several seconds past the point where all resonance has stopped, in order to enhance the notion that the bar has resonated as long as possible. Finally, a second or two of stillness is appropriate, before calmly releasing to prepare for the next movement, while remaining in character.

Movement 6: "A Legend Shrouded in Mystery"

Similarly to the second movement, one's mood and demeanor for "A Legend Shrouded in Mystery" will depend on his or her interpretation of the poetic, but ambiguous title, which will likely vary from marimbist to marimbist. "Legend" and "mystery" do not directly suggest any tangible image, but the performer can draw upon artistic knowledge and experience to develop his or her own personal scene off of which to develop a mood. For instance, one image relating

the movement's title could be a dark, towering, stone castle atop a hill surrounded by forest. The sky is overcast, and the air around the castle is shrouded with fog. While this interpretation involves some artistic liberty, such a detailed image elicits a much stronger emotional reaction for the performer, which can, in turn, provide more inspiration for one's stage presence and audience communication. For the purposes of this discussion, the following suggestions will be based of the image of a castle described above, although it is, by no means, the only viable option for approaching this movement's ambiguous description.

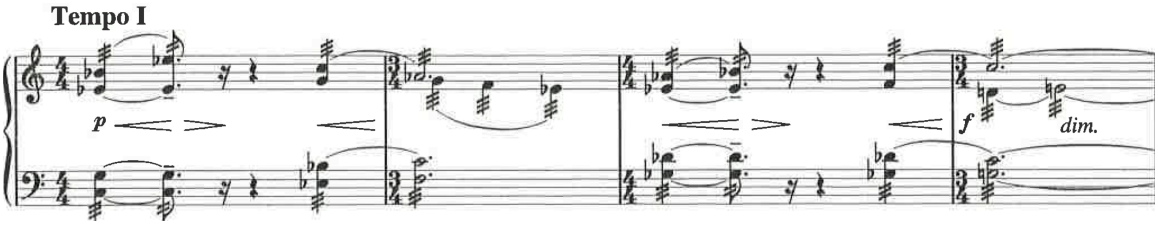
After changing or adjusting one's mallets following the previous movement, a slow, solemn approach to the marimba is appropriate. Before beginning, one may consider lifting the mallets high, as if about to play very loudly, before slowly lowering them to the keys of the opening chord, representing the massive size of the castle from the image, looming above the hillside. The facial expression here can be serious, achieved by leaving the facial muscles in their relaxed, natural position, while slightly pursing the lips,[11] which combines well with the intimidating confidence exuded through the puffing-out of one's chest.[12] The movement begins with a dark, ominous chorale section, so the performer may further contribute to the mood by taking a slow, deep breath before beginning phrases following silence, like in mm. 1 and 3.



Example 32: *Suite No. 2 for Solo Marimba,* "A Legend Shrouded in Mystery," mm. 1-4

[11] Navarro, 189-191.
[12] Navarro, 103.

One's physical approach to the opening chorale section can be similar to rolled passages discussed previously, being sure to plan one's body positions so they facilitate smooth, horizontal mallet trajectories between chords. A new challenge arises, however, during mm. 9-14, during which certain shorter rolled gestures are separated by rests, increasing the onus of the performer



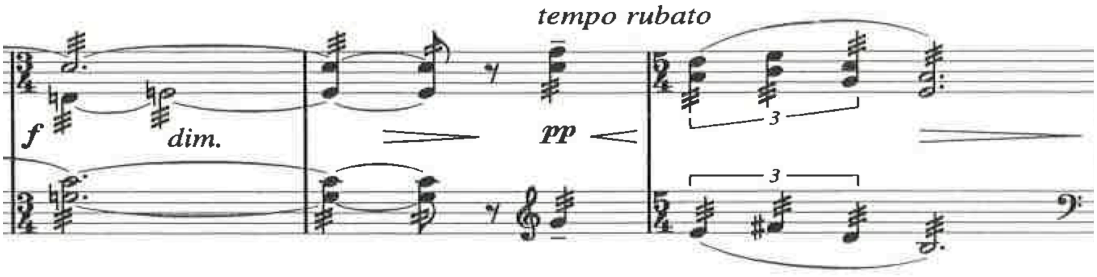
Example 33: *Suite No. 2 for Solo Marimba,* "A Legend Shrouded in Mystery," mm. 9-12

to show connectivity and create longer phrases. Despite the slow tempo, the music shows clear forward motion up to this point, and a sudden rest, creating complete silence and stillness, would certainly take a listener by surprise, and could sound out of place.

Taking into consideration the written dynamics, one method of implying connection through the rests would be to fade to silence during the beat 2 decrescendos of mm. 9 and 11, but never completely stop the motion of the mallets. Instead, one could continue a subtle rolling motion just above the bar, slowing down into beat 3, and picking back up smoothly into the next chord on beat 4. This creates the illusion of sustained resonance, as discussed previously, but also reinforces the connection of those two specific chords, as if the sound never ended during the decrescendos, but simply became too quiet for the audience to hear. This interpretation is supported harmonically, as well: Beat 4 of m. 9 is the same measure's opening harmony in first inversion, with the new bass notes better facilitating voice leading into m. 10. The right hand pitches change during m. 11, but over a pedal in the left hand, preserving the first inversion E-flat seventh chord throughout the measure, with mallet 4's C on beat 4 simply acting as an anticipation for the following harmony.

There is one more instance of a rest separating two chords during m. 13, but this one should be treated differently, as the harmonic implications are not the same. Following the

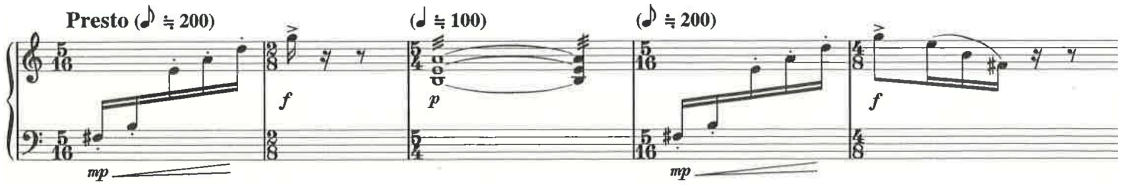
triumphant second inversion C major chord in m. 12, the sound fades out, returning with a short phrase of planed quartal harmonies, appearing for the first time. This new passage serves to



Example 34: *Suite No. 2 for Solo Marimba,* "A Legend Shrouded in Mystery," mm. 12-14

introduce the harmonic foundation of the movement's middle section, so the rest in m. 13 should be treated more like the end of a phrase, wherein the performer may actually allow their mallets to hold still briefly, before taking a small breath and smoothly connecting the stacked 4ths from mm. 13-14.

The louder, *staccato* sixteenth notes beginning in m. 15 utilize the quartal harmonies introduced in the previous measure, but represent a stark change in mood from the ominous, flowing chorale section. The mallet trajectories for these more articulate notes should, of course,



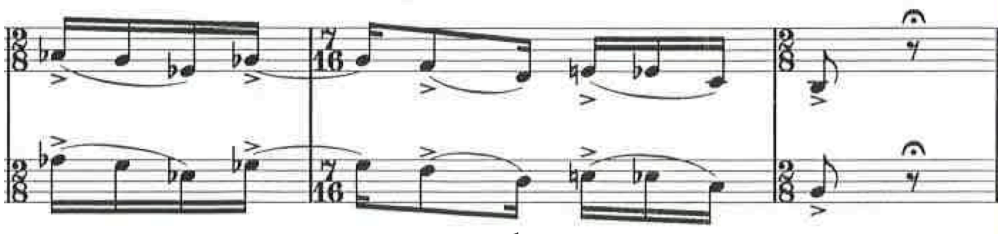
Example 35: *Suite No. 2 for Solo Marimba,* "A Legend Shrouded in Mystery," mm. 15-19

be much sharper, but altering the motions suddenly could enhance the effect of the change. After smoothly releasing the final chord of m. 14 and slightly lifting to show resonance, one can achieve this suddenness by allowing the mallets to approach the bars in the same character, beginning the sharper, more articulate motions only upon striking the first note of m. 15.

If the opening chorale represents the legendary nature of the fictional castle, the faster, quartal middle section can represent the mysteriousness, which will involve a slightly different demeanor and facial expression. Since the music increases in volume and intensity throughout

the middle section, one may take the castle narrative a step further, now conceiving the middle section to represent the discovery of the castle's "mysteries." The facial expression in m. 15, in this case, could be one of surprise or interest, with flashbulb eyes.[13] As seen in the excerpt above, however, the articulate gestures beginning this section are separated by long, rolled quartal harmonies, reminiscent of the beginning. This presents an opportunity to form a dichotomy, adjusting the facial expression back to the calm seriousness of the beginning, then reverting to the flashbulb eyes of surprise for mm. 18-19, and so on. These quick changes will be further supported by one's mallet trajectory, wherein the performer can recover gracefully from the final sharp motion in m. 16, for instance, by moving the mallets smoothly and horizontally to the following rolled chords.

Each sixteenth note gesture within the section becomes more intense, with each successive passage getting longer, louder, or transposed higher in pitch. To add nonverbal depth, one can adjust his or her flashbulb eyes for each subsequent gesture, gradually forming a more negative or serious facial expression, reflecting a possible narrative of increasing fear of the hypothetical castle's mysteries. These gradual adjustments could be applied at mm. 18, 21, 26, 34, and m. 39, at which point one's facial expression would represent pure anger, accompanied by extremely sharp, violent, arm and mallet motions, as the music drives to a fermata at m. 41, ending the section.



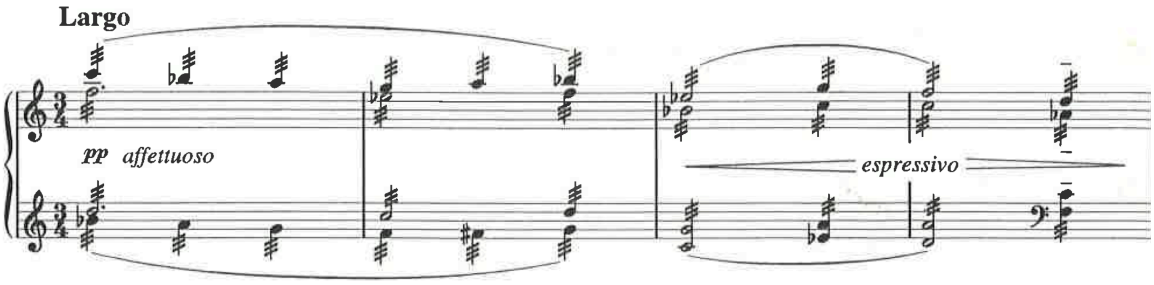
Example 36: *Suite No. 2 for Solo Marimba,* "A Legend Shrouded in Mystery," mm. 39-41

[13] Flashbulb eyes involve raised eyebrows, as if surprised or excited to seem someone (Navarro, 180).

Following this display of intensity, there is an exact repeat of the first four measures, this time resolving to a long, sustained chord to end the movement. One might consider employing a similar technique to that of Movement 5's grand pause, during which the mallets lift high leading into the grand pause, then gradually make their way to the next destination without ever completely stopping. Such an approach would be especially effective in this situation, as it largely mirrors the high mallet lift employed prior to the beginning of the movement. Finally, the *pianissimo* closing chord should be treated delicately, gently fading out, as the fictional castle becomes completely obscured by fog, off in the distance. The slow gestures and serious physical demeanor from the opening can be maintained, holding still for several seconds after reflecting the final chord's resonance with the mallets.

Movement 7: "Love and"

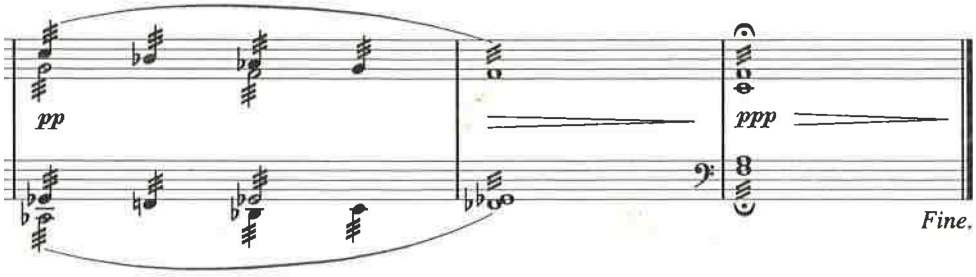
The closing movement of Yoshioka's *Suite No. 2* is extremely short, and the nonverbal techniques one may utilize have all been discussed within previous movements. "Love and" consists of another chorale, presenting similar issues to other chorale sections of the work. For example, there are long distances between the chords ending one phrase and starting the next from mm. 2-3 and 7-8. Focusing on smooth horizontal motion from chord to chord, and avoiding



Example 37: *Suite No. 2 for Solo Marimba,* "Love and," mm. 1-4

uncharacteristically upward or sharp motions is key, like in mm. 11-12 of Movement 4, "View from a Lonely Room." Again, using one's inhalations to express the beginnings of phrases will be effective, while there is an opportunity to utilize the torso during a crescendo/decrescendo passage from mm. 3-4 (shown in example above).

What will make this last movement unique compared to the rest of the suite is the space before beginning the movement and the silence following the final notes. The overall demeanor of the performer will be effective if it reflects the word "love" in the title, which, while a complicated emotion, could be adequately reflected with a facial expression and head tilt similar to those utilized to begin the first movement. Instead of a slow, drawn out mallet trajectory to begin the movement, though, one may consider using smooth, but quicker motions to begin phrases. This is because the actual music is in a generally higher register than the piece's other chorales, requiring the performer, while still relaxed, to physically strike the instrument faster and more frequently to maintain a sustained roll sound. To end the movement, the performer can draw out the final fermata, gradually fading to nothing, followed by a slow, gradual lift of the



Example 38: *Suite No. 2 for Solo Marimba,* "Love and," mm. 10-12

mallets off the keyboard for several seconds, while remaining in character. Upon ceasing the motion of the mallets, one should continue to commit to the silence and stillness he or she has manifested, avoiding inhaling or noticeably moving for a longer time than utilized after earlier movements (around five seconds). This preservation of demeanor will make the final break in character far more impactful, making it clear to the audience the long piece has finally ended, and that they are completing the musical journey right alongside the performer.

Conclusion and Applications for Future Research

Planned to follow this dissertation is a series of scholarly articles, the first of which will explain and justify the importance of nonverbal communication in performance with references to the works of Schutz and Manning, McClaren, Hagberg, and Navarro. Brief, concise overviews of concepts and observations from each chapter will proceed it, including discussions of the importance of varying mallet trajectories, nonverbal implications of various postures and facial expressions, how to approach the time before and after the actual music, and a sample of how such concepts can be utilized in crafting one's own performance, including a list of existing works for marimba which provide ample opportunities to easily express oneself extramusically.

The ultimate goal of this research is to produce a method book, of sorts, clearly and concisely explaining basic gestures and concepts to be utilized and expanded upon in performance, while providing extensive material for references, such as videos and annotated score samples. Also included will be a set of exercises and etudes, chosen or newly composed to present clear opportunities for honing each concept discussed in the text. As this project will likely be the first of its kind, significant research is required to observe and analyze enough performance examples so that the concepts and techniques can be clearly explained and objectively accepted as more than just theory.

The observations and discourse presented in this paper only merely scratch surface of what there is to analyze, discuss, and utilize within solo marimba playing, as well as the performance of any other instrument involved in Western concert music. While there are vast technical differences, fundamental concepts involving physical demeanor and nonverbal communication are universal. Continually striving for clearer understanding of how different ancillary gestures affect the audience, and how one may best understand and replicate such gestures is essential for improving educators' collective ability to include the implementation of extramusical techniques within their instruction. Ideally, the gradual acceptance, inclusion, and

improvement of nonverbal idea within music education will lead to more dynamic performers, able to constantly create exciting, memorable, multisensory experiences for any audience they encounter.

Appendix A:

Selected Unaccompanied Works for Implementation of Extramusical Techniques

Mallet Trajectory – Showing Resonance/Note Length

Abe, *Dream of the Cherry Blossoms*
Abe, *Variations on Japanese Children's Songs*
Bach, *Partita No. 1 in B minor for Solo Violin* BWV 1002, Sarabande
Bach, *Partita No. 2 in D minor for Solo Violin* BWV 1004, Allemande, Corrente, Sarabanda, Ciaconna
Bach, *Partita No. 3 in E Major for Solo Violin* BWV 1006, Loure, Gavotte en Rondeau, Menuet
Bobo, *Echoes*
Bobo, *Two Fountains*
Bley, *Over There*
Burritt, *The Offering*
Burritt, *Preludes*, 2, 3
Daughtrey, *Silencio*
Debussy (arr. L.H. Stevens), *Children's Corner*
Haddad, *Have You Met Lydia?*
Lansky, *Three Moves for Marimba*, 2. Turn
Mays, *Mindwalk*
Muramatsu, *Land*
Norton, *November Evening*
Oxford, *Mind Blow…*
Randall, *through Lapland*
Schuller, *Marimbology*
Simon, *Amulet*
Stout, *Whatever's More*
Tchaikovsky (arr. L. H. Stevens), *Album for the Young*
Ung, *Cinnabar Heart*
Viñao, *Khan Variations*
Yoshioka, *Suite No. 2 for Solo Marimba*, 1, 2

Mallet Trajectory – Melodic Phrasing/Connectivity (Mallet Choice)

Aldridge, *From My Little Island*
Bach, *Partita No. 1 in B minor for Solo Violin* BWV 1002, Sarabande
Bach, *Partita No. 2 in D minor for Solo Violin* BWV 1004, Allemande, Corrente, Sarabanda, Ciaconna
Bach, *Partita No. 3 in E Major for Solo Violin* BWV 1006, Loure, Gavotte en Rondeau, Menuet
Bobo, *Two Fountains*
Burritt, *October Night*
Burritt, *The Offering*
Burritt, *Preludes*, 2, 3
Debussy (arr. L.H. Stevens), *Children's Corner*
Lansky, *Three Moves for Marimba*, 3. Slide

Mackey, *Beast*
Muramatsu, *Land*
Sammut, *Four Rotations*
Sammut, *Three Spirals*
Schmitt, *Ghanaia*
Schuller, *Marimbology,* I, III
Schuller, *Three Small Adventures*, I
Simon, *Amulet*
Stout, *Beads of Glass*
Stout, *Morphic Resonance*
Stout, *Two Mexican Dances for Marimba*, II
Stucky, *Dust Devil*
Tchaikovsky (arr. L. H. Stevens), *Album for the Young*
Thomas, *Merli*
Tywoniuk, *For Dean Primmer*
Yoshioka, *Suite No. 2 for Solo Marimba*, 4, 5, 6, 7

Mallet Trajectory – Difficult Body Motion/Remaining "In Character"

Burritt, *October Night*
Daughtrey, *Silencio*
Druckman, *Reflections on the Nature of Water*
Finley, *Evergreen*
Ishijima, *Exhale*
Klatzow, *Dances of Earth and Fire*
Miyake, *Chain*
Okatani, *Three Colors for Marimba Solo*
Peruzzolo-Vieira, *the dethronement of the earth from its geometrical pre-eminence*
Schirripa, *Autumnal Overture*
Schuller, *Three Small Adventures*
Stevens, *Great Wall*
Sueyoshi, *MIRAGE pour Marimba*
Ung, *Cinnabar Heart*
Yoshioka, *Suite No. 2 for Solo Marimba*

Body Language (clear mood/programmatic elements)

Abe, *Frogs*
Bobo, *The Marriage of the Lamb*
Bobo, *The Odyssey, According to Penelope*
Burritt, *The Offering*
Ewazen, *Northern Lights*
Ishijima, *Exhale*
Maslanka, *Variations on Lost Love*
Rolfe, *The Connection*
Stasack, *Six Elegies Dancing*
Stout, *Whatever's More*
Stout, *Wood that Sings*
Thomas, *Merlin*
Yoshioka, *Suite No. 2 for Solo Marimb*

Appendix B:

How to Sell it:
Techniques for Heightened Stage Presence and Audience Enjoyment

I. Introduction

Most would agree that the main focus in a performance of concert music is the way it sounds, but it is no secret that other senses play a role in the level of audience enjoyment. This has only become more apparent today, with modern popular music performances creating unmatchable multisensory experiences involving dancing, lights, electronics and audience interaction. While the spectacle of a Super Bowl halftime show cannot be reproduced on the concert stage, performers may still utilize physical subtleties to create a multisensory experience for the audience. Attention to even the smallest details can make a world of difference in the way the audience perceives a performance.

II. Before the Performance

A. ***What does the stage setup look like?***

1. Are the instruments, chairs, music stands, etc., centered or otherwise logically placed on stage?

a. Excess chairs, stands, kept out of audience sight.

b. For large instruments/setups that must stay on stage:

i. Set up the other pieces so that attention isn't drawn away by excess equipment.

2. What type of lighting will be used?

a. The best lighting will draw attention to the performer(s) and nothing else.

B. ***What do <u>YOU</u> look like?***

1. Appropriate professional/concert dress.

a. Clothing should be flattering, appropriate, and in good condition

i. All black is always a good bet, especially for ensembles.

ii. Consider the repertoire and type of performance in your decision.

-A bright, flashy red shirt makes sense for a concerto or solo performance, but not for a chamber concert.

iii. Clothing that requires constant attention, such as ties (for percussionists) or certain types of dresses should be avoided (or taken care of with a tie clip, etc.).

iv. The audience has the entire concert to observe your clothing.

-Do your shirt, pants, belt, and shoes adequately match?

-Are your shoes an appropriate style and color, while free of noticeable wear, and tear? Are you wearing long socks?

2. Personal Grooming

a. You can look however you want, but it should be *intentional*.

i. This doesn't mean you can't have long hair or a huge beard; it just needs to be cared for. Look exactly how you want the audience to perceive you.

b. If possible, contacts should be worn instead of glasses.

i. Glasses inhibit the communication of facial expression and other emotional subtleties.

ii. If glasses need to be worn, consider using (inconspicuous) string or elastic to keep them in place.

III. During the Performance

A. *Before/After the piece*

1. Walking out to applause

a. Walk at a moderate pace to the space where you will play.

b. Look straight ahead while walking and not at the audience.

c. Walk with confidence and good posture: back straight, eyes on the horizon, arms at sides.

d. Upon arrival at the performance area, turn to greet the audience.

2. The bow

a. Make eye contact and show nonverbal gratitude for around 2-3 seconds:

i. Eyes open and not squinted (so visible from audience)

ii. Positive facial expression

b. Bow with one hand on a large instrument, or while comfortably holding a smaller instrument or sticks/mallets.

i. Feet together and body facing the audience directly.

ii. Lean forward from the waist, eyes going to the floor (not the audience- this is a sign of respect).

iii. Free hand/hands should be close to the side and slide down as you bow.

iv. Stay down for around 2 seconds before rising back up. ("These are my feet!")

c. Following the bow, again make 2-3 seconds of eye contact like before the bow.

d. If applicable, acknowledge and bow with accompanist or chamber ensemble instead or after. PLAN THIS IN ADVANCE!!

3. Leaving stage

a. Upon completion of the bow, turn and exit stage in the same manner you entered.

i. Following the end of a concert or completion of a large work, be prepared to re-enter stage for additional bows, if applause persists

b. For concerts with a large number of short pieces it is not necessary to leave stage after every single piece.

i. If you remain on stage following the applause, bow as normal, then travel directly to your next task/instrument.

-The audience will get the idea if you move with confidence and do not act awkwardly.

B. *During the piece*

1. Before you begin

a. It is worthwhile to consider the piece starting 5 seconds before the first note, and ending 5 seconds after the final note has stopped sounding.

i. Utilize time before the piece begins to prepare the mood with posture, body language, and facial expression

ii. A dark or sad piece, for instance, may have a longer wait time before the first note, with a solemn facial expression and a long, drawn out breath before the music begins.

b. Avoid unnecessary movement or twitching before playing.

i. Move gracefully and deliberately while getting ready to start.

ii. Sudden twitching and adjusting right before starting are distracting and hurt the mood.

2. Posture, motions, and body language should reflect the music.

a. Mallet Trajectory – The movement of the mallets affects what we hear.

i. Using arm to lift mallets higher or lower following a stroke can alter how the audience perceives note duration and articulation.

ii. Carefully consider mallet choice and smooth, gradually changing trajectories to connect moving lines.

-Using the same mallet for each note in a line creates a visual connection for the audience.

b. Body Language – Nonverbal cues imply feelings like they do in conversation.

i. Appropriate facial expressions help communicate a work's program or mood to the audience.

ii. Different physical postures exude varying demeanors.

-For instance, a slight head tilt nonverbally implies care.

iii. It is important to remain committed to the mood or demeanor throughout the entire performance.

-Staying "in character" will keep the audience deeply engaged.

-Play under the guise that every note you play is exactly as intended, regardless of what goes wrong.

3. After the piece

a. Upon completing the work, release in such a way that preserves the character of the work's ending.

i. For slower, quieter endings, silence and stillness may be appropriate.

-A slow, gradual lift of the mallets can reflect the resonance of the final notes.

-After several seconds of silence, finally "breaking character" will make it clear to the audience it is time to applaud.

ii. Quickly relaxing may work better for fast, virtuosic works.

-A long silence would not reflect the character of the piece.

b. For multi-movement works, consider how to act in between movements.

i. Especially if the movements share a thematic connection, continuing mood and physical demeanor in between movements will be effective.

ii. Avoid eye contact with audience until the very end of the piece.

-Waiting until the conclusion of the whole work will build up more tension and make the end clear to the audience.

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